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Harold Prince (in association with Ruth Mitchell) presents

CABARET

the new musical comedy

starring

Jill Haworth **Jack Gilford** **Bert Convy**

and **Lotte Lenya**

with **Joel Grey · Peg Murray · Edward Winter**

book by **Joe Masteroff**

based on the play by John van Druten and stories by Christopher Isherwood

music by **John Kander** · lyrics by **Fred Ebb**

Dances & cabaret numbers by **Ronald Field**

Original Cast Album on **Columbia Records**

scenery by **Boris Aronson** · costumes by **Patricia Zipprodt** · lighting by **Jean Rosenthal**

musical direction by **Harold Hastings** · orchestrations by **Don Walker** · dance arrangements by **David Baker**

production directed by **Harold Prince**

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VOCAL SCORE

$15.00
IN U.S.A.

Piano Reduction by Robert H. Noeltner

Music Autography by Irwin Rabinowitz

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1968
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FIRST PERFORMANCE AT THE BROADHURST THEATRE, NEW YORK
NOVEMBER 20, 1966

CAST OF CHARACTERS

(In Order Of Appearance)

MASTER OF CEREMONIES ..... Joel Grey
CLIFFORD BRADSHAW ..... Bert Convy
ERNST LUDWIG ..... Edward Winter
CUSTOM OFFICIAL ..... Howard Kahl
FRAULEIN SCHNEIDER ..... Lotte Lenya
HERR SCHULTZ ..... Jack Gilford
FRAULEIN KOST ..... Peg Murray
TELEPHONE GIRL ..... Tresha Kelly
KIT KAT BAND ..... Maryann Burns, Janice Mink, Nancy Powers, Viola Smith
MAITRE D' ..... Frank Bouley
MAX ..... John Herbert
BARTENDER ..... Ray Baron
SALLY BOWLES ..... Jill Haworth
TWO LADIES ..... Mary Ehara, Rita O'Connor
GERMAN SAILORS ..... Bruce Becker, Steven Boockvor, Roger Briant, Edward Nolfi
FRAU WENDEL ..... Mara Landi
HERR WENDEL ..... Eugene Morgan
FRAU KRUGER ..... Miriam Lehmann-Haupt
HERR ERDMANN ..... Sol Frieder
KIT KAT GIRLS:
MARIA ..... Pat Gosling
LULU ..... Lynn Winn
ROSIE ..... Bonnie Walker
FRITZIE ..... Marianne Selbert
TEXAS ..... Kathie Dalton
FRENCHIE ..... Barbara Alston
BOBBY ..... Jere Admire
VICTOR ..... Bert Michaels
GRETA ..... Jayme Mylroie
FELIX ..... Robert Sharp

SCENES

THE PLACE: BERLIN, GERMANY
THE TIME: 1929-1930, BEFORE THE START OF THE THIRD REICH.

ACT ONE

SCENE 1: KIT KAT KLUB
SCENE 2: COMPARTMENT OF A EUROPEAN RAILWAY CAR
SCENE 3: CLIFF'S ROOM
SCENE 4: KIT KAT KLUB
SCENE 5: KIT KAT KLUB
SCENE 6: CLIFF'S ROOM
SCENE 7: KIT KAT KLUB
SCENE 8: FRAULEIN SCHNEIDER'S LIVING ROOM
SCENE 9: KIT KAT KLUB
SCENE 10: CLIFF'S ROOM
SCENE 11: KIT KAT KLUB
SCENE 12: FRAULEIN SCHNEIDER'S LIVING ROOM
SCENE 13: HERR SCHULTZ'S FRUIT SHOP

THERE WILL BE ONE INTERMISSION.
MUSICAL SELECTION BY KIT KAT KLUB KITTENS.

ACT TWO

SCENE 1: KIT KAT KLUB
SCENE 2: HERR SCHULTZ'S FRUIT SHOP
SCENE 3: KIT KAT KLUB
SCENE 4: CLIFF'S ROOM
SCENE 5: KIT KAT KLUB
SCENE 6: CLIFF'S ROOM
SCENE 7: RAILROAD COMPARTMENT

INSTRUMENTATION

Reed I Piccolo, Flute, E♭ Clarinet *(double line B♭ Clarinet)*, B♭ Clarinet, Soprano Saxophone, Alto Saxophone.

Reed II Piccolo *(double line B♭ Clarinet)*, Flute, Clarinet *(Soprano Saxophone opt., can be played by B♭ Clarinet)*, Alto Saxophone.

Reed III Oboe, English Horn *(double line B♭ Clarinet)*, B♭ Clarinet, Tenor Saxophone.

Reed IV B♭ Clarinet, Bass Clarinet, Bassoon *(double line Bass Clarinet)*, Baritone Saxophone.

Horn *(when not available transposed for Trombone III)*, Trumpet I-II, Trombone I, II *(Baritone Horn double opt.)*, III *(opt. for Horn part)*. Accordion-Celeste.

Percussion *(one player)* { Snare Drum, Bass Drum, Hi-Hat Cymbal, Wood Blocks, Cymbal, Large & small Tom Toms, Cow Bell, Triangle, Ratchet, Bird Whistle, Tambourine, Large Chinese Gong, Temple Blocks, Military (Field) Drum, High & low Bongoes, Castanets, Xylophone, Bells, Timpani.

Guitar-Banjo, Piano-Conductor, Violin I-II, Viola, Cello, Bass.

Stage Band { Tenor Saxophone
Trombone
Drums (Snare Drum, Bass Drum, Hi-Hat Cymbals)
Piano

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MUSICAL NUMBERS

ACT ONE

1. Willkommen 5
2. Welcome To Berlin 15
3. So What 16
4. Telephone Song 26
5. Don't Tell Mama 27
5A. Don't Tell Mama (Stage Band) 38
6. Telephone Dance 44
6A. Telephone Crossover 57
7. Perfectly Marvelous 58
8. Two Ladies 68
9. It Couldn't Please Me More 76
10. Tomorrow Belongs To Me 82
11. Change Of Scene (Don't Tell Mama) 85
12. Why Should I Wake Up? 86
13. Sitting Pretty 91
14. Incidental (It Couldn't Please Me More) 108
15. Married 109
15A. End Of Scene 12 (Married) 113
15B. Opening Scene 13 114
16. Fruit Shop Dance 115
16A. The Scene Continues — Incidental (Sitting Pretty) 124
17. Meeskite 125
18. Tomorrow Belongs To Me — Reprise 135

ACT TWO

19. Entr'acte 138
20. Kick Line — No. 1 152
20A. Kick Line — No. 2 162
21. Married — Reprise 163
22. If You Could See Her 164
23. Incidental — Underscore (Why Should I Wake Up?) 170
24. What Would You Do? 171
25. Sally's Revolt 177
25A. Cabaret Incidental (Don't Tell Mama) 177
26. Cabaret 182
27. Break Up — Underscore 192
28. Finale Ultimo 193
29. Curtain Calls 201
30. Exit Music 204

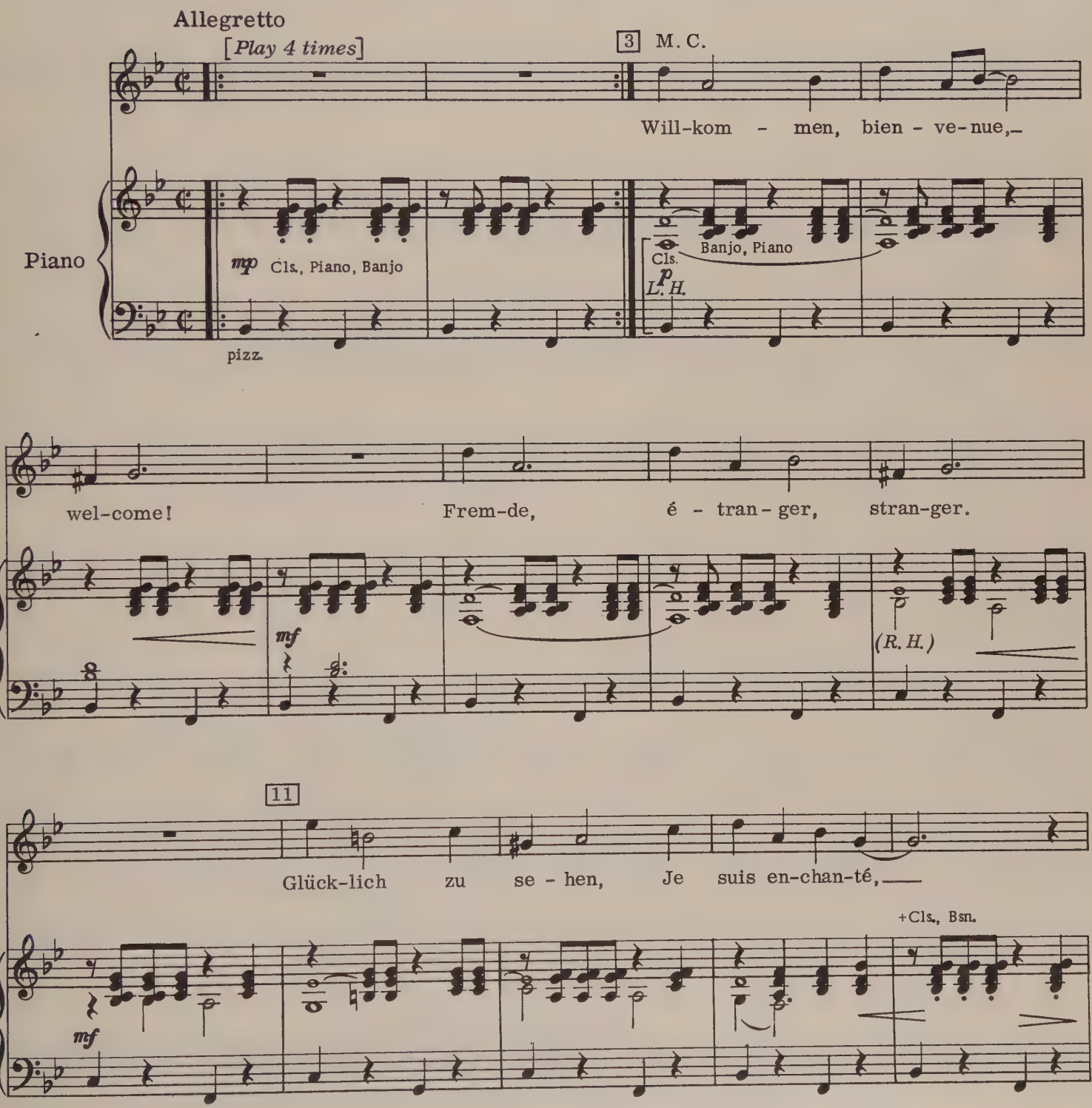
CABARET

Lyrics by
FRED EBB

Music by
JOHN KANDER

No. 1 Willkommen

cue: Cabaret sign lights up, then darkens.
Stage drum roll, cymbal crash.



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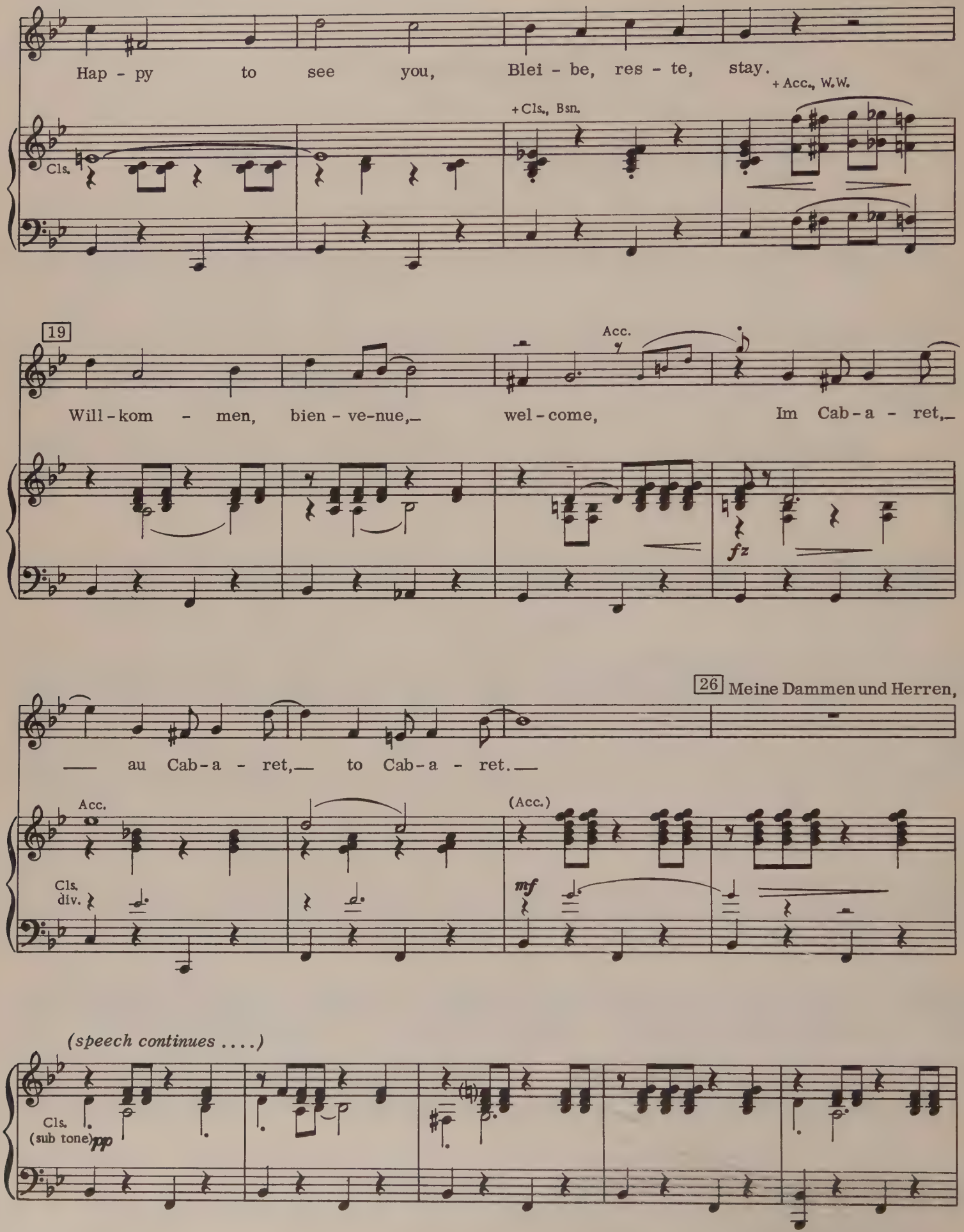
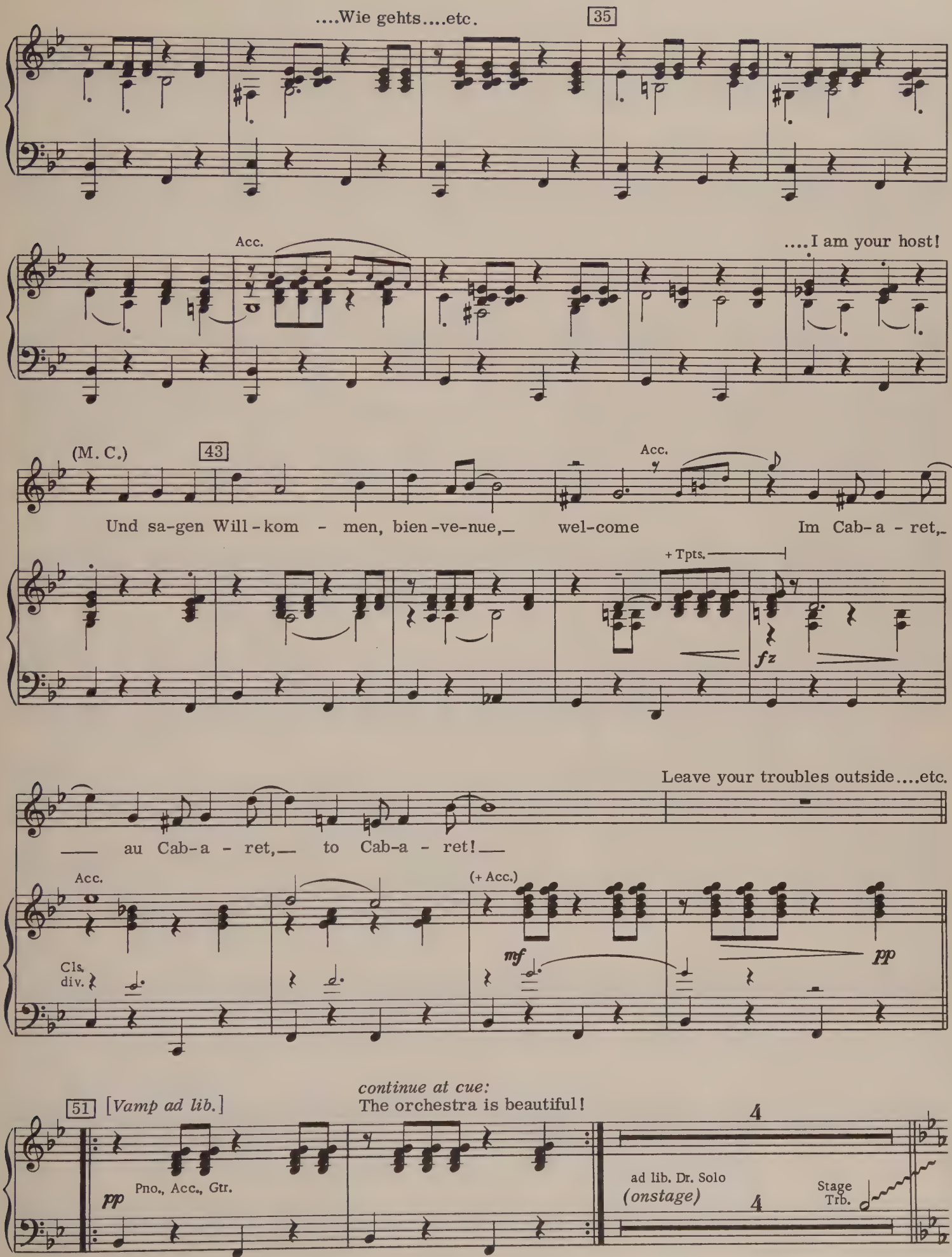
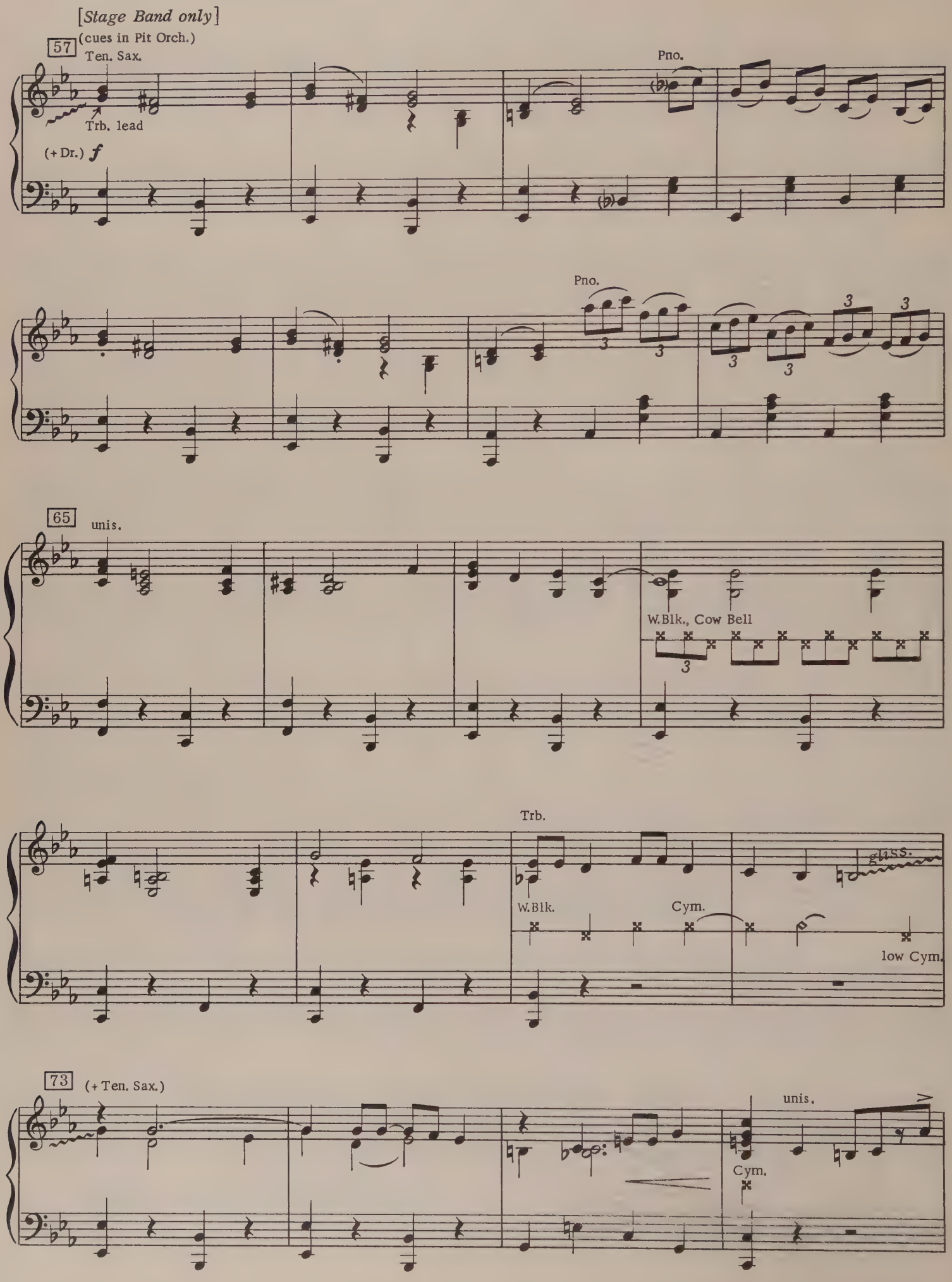
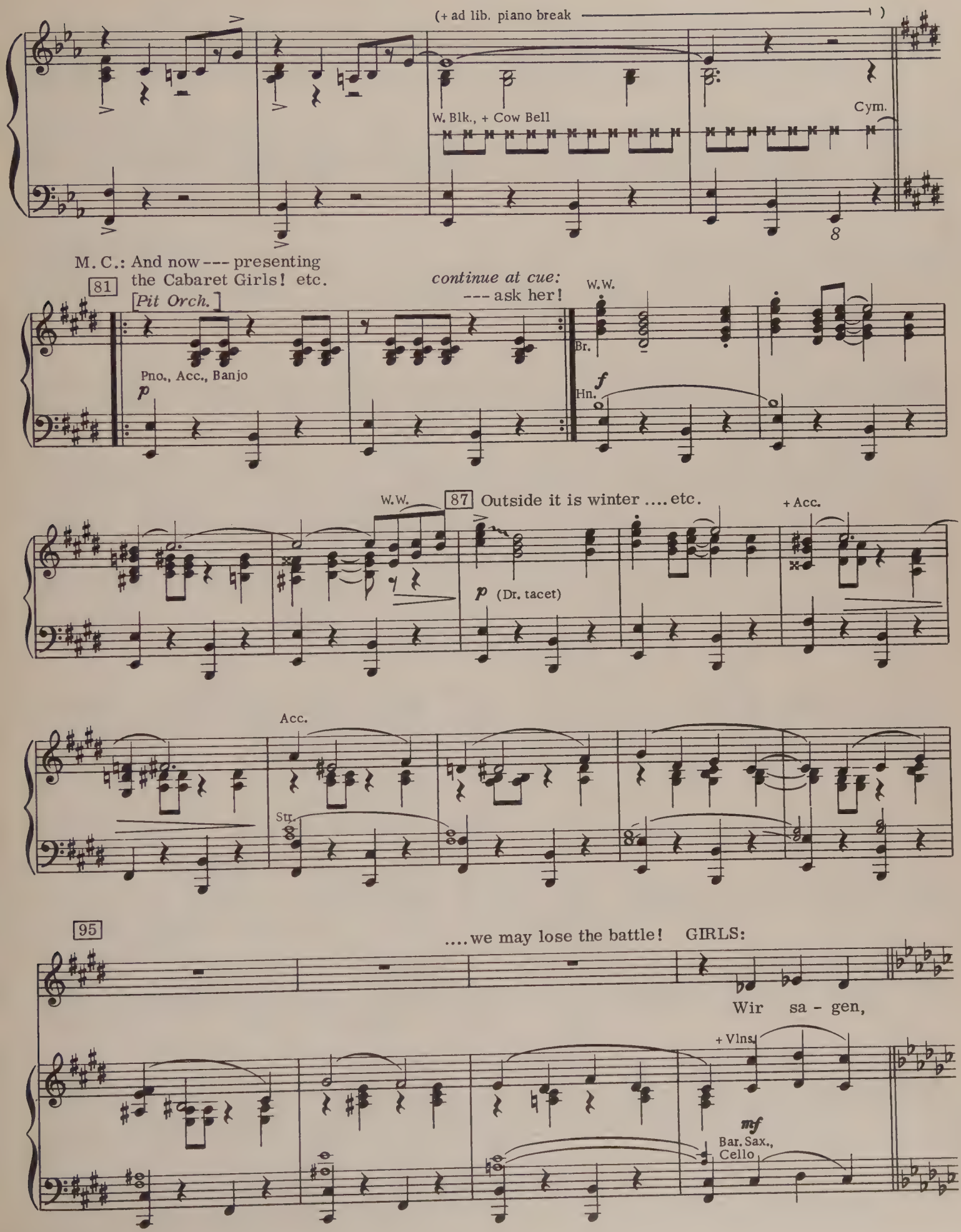
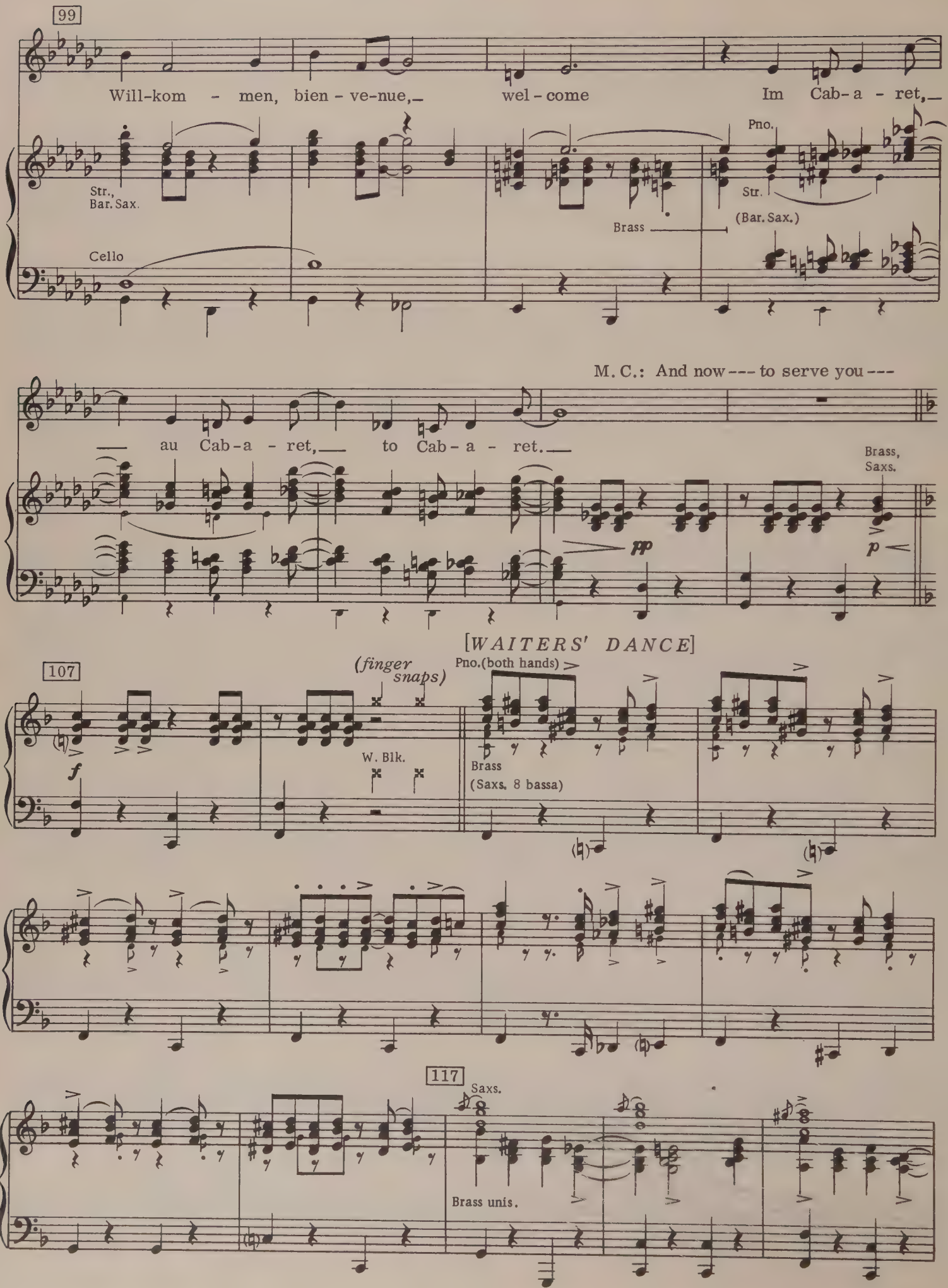
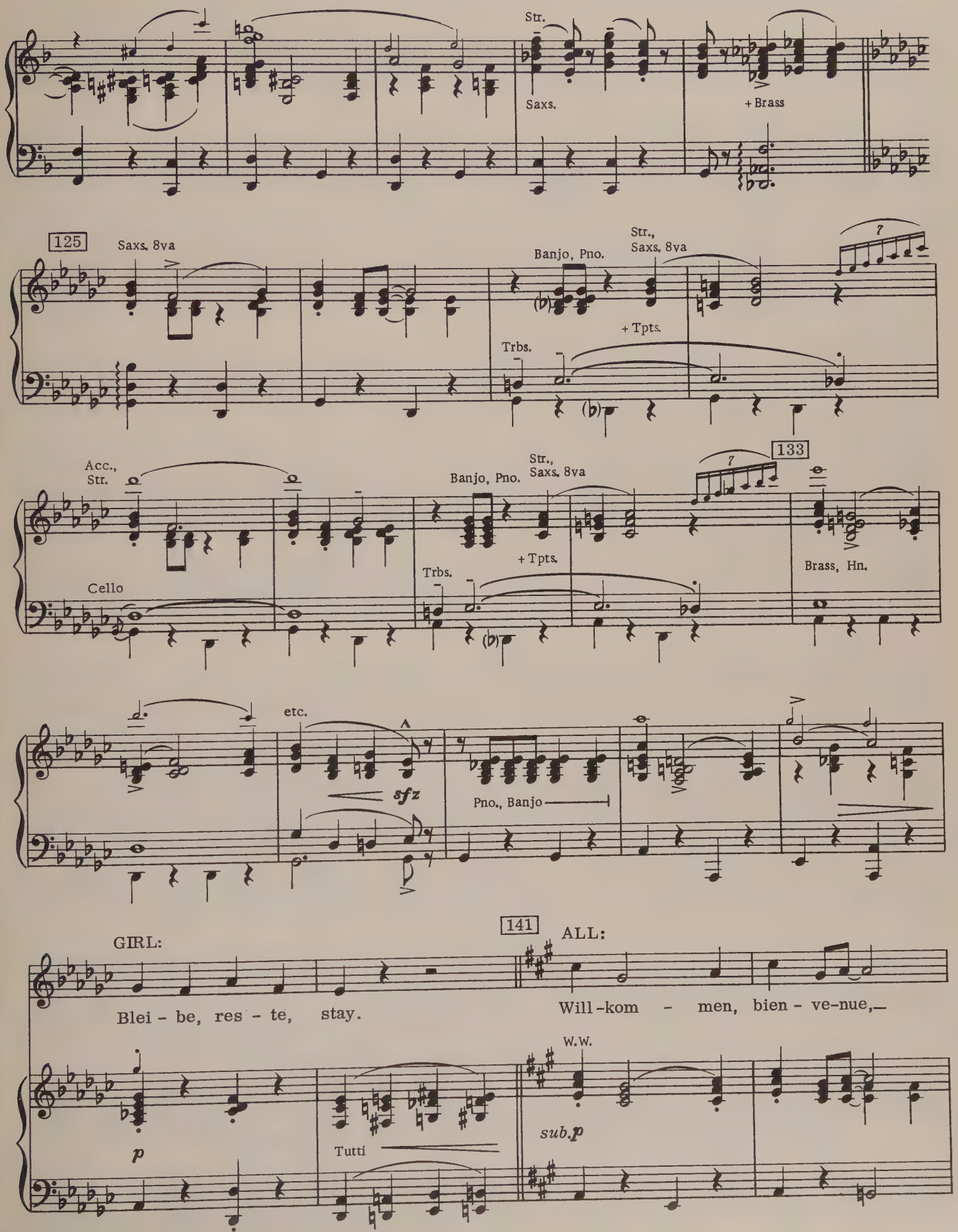

Hap - py to see you, Blei - be, res - te, stay.
+ Cls., Bsn.
+ Acc., W.W.
Cls.
19
Acc.
Will - kom - men, bien - ve-nue,_ wel - come, Im Cab - a - ret,_
fz
26 Meine Dammen und Herren,
___ au Cab - a - ret,___ to Cab - a - ret.___
Acc.
(Acc.)
Cls. div.
mf
(speech continues ....)
Cls. (sub tone)
pp

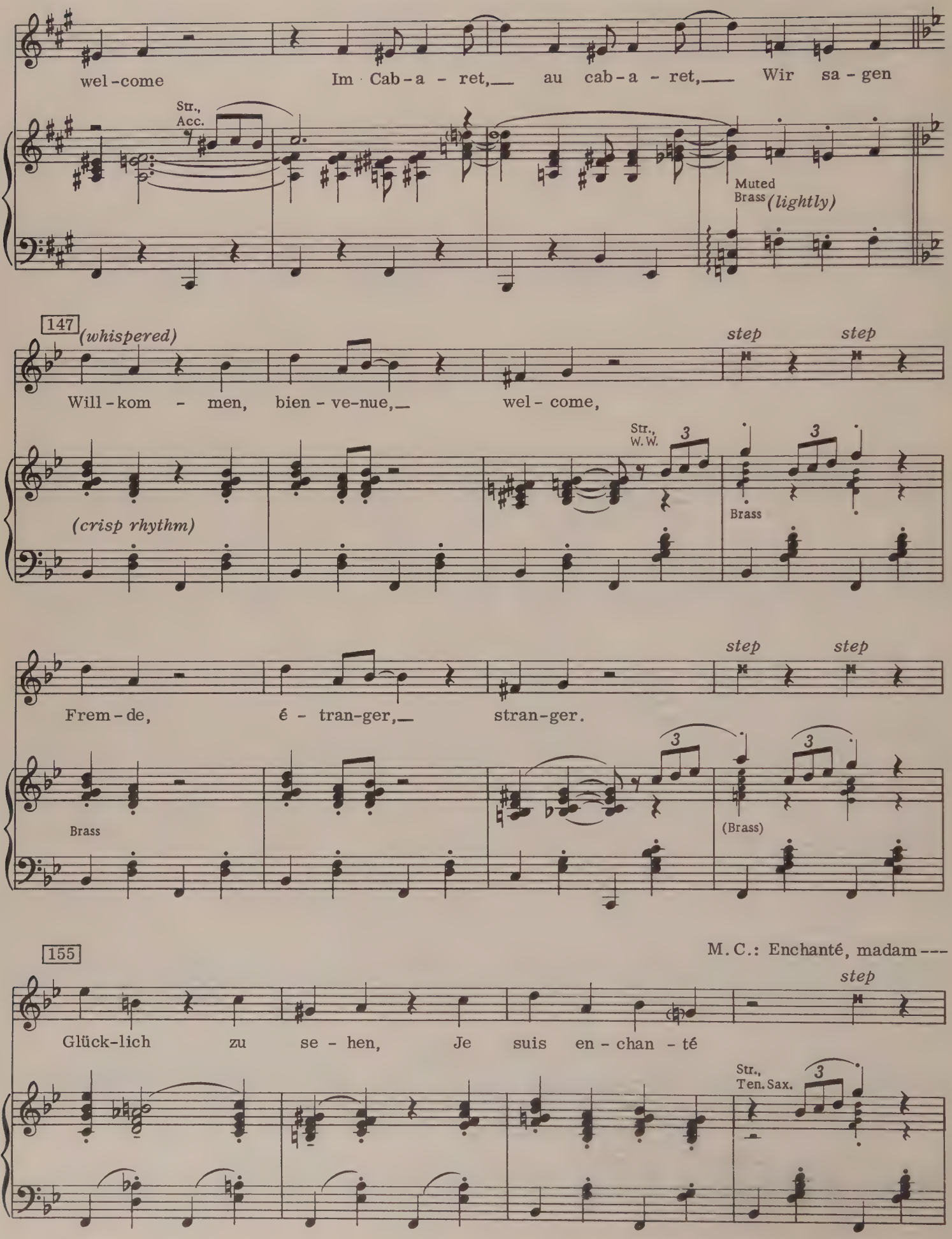

....Wie gehts....etc.
35
Acc.
....I am your host!
(M. C.)
43
Acc.
Und sa-gen Will-kom - men, bien-ve-nue,_ wel-come Im Cab-a - ret,_
+ Tpts.
fz
Leave your troubles outside....etc.
___ au Cab-a - ret,_ to Cab-a - ret!___
Acc.
(+ Acc.)
Cls. div.
mf
pp
51
[Vamp ad lib.]
continue at cue:
The orchestra is beautiful!
4
pp
Pno., Acc., Gtr.
ad lib. Dr. Solo
(onstage)
4
Stage Trb.

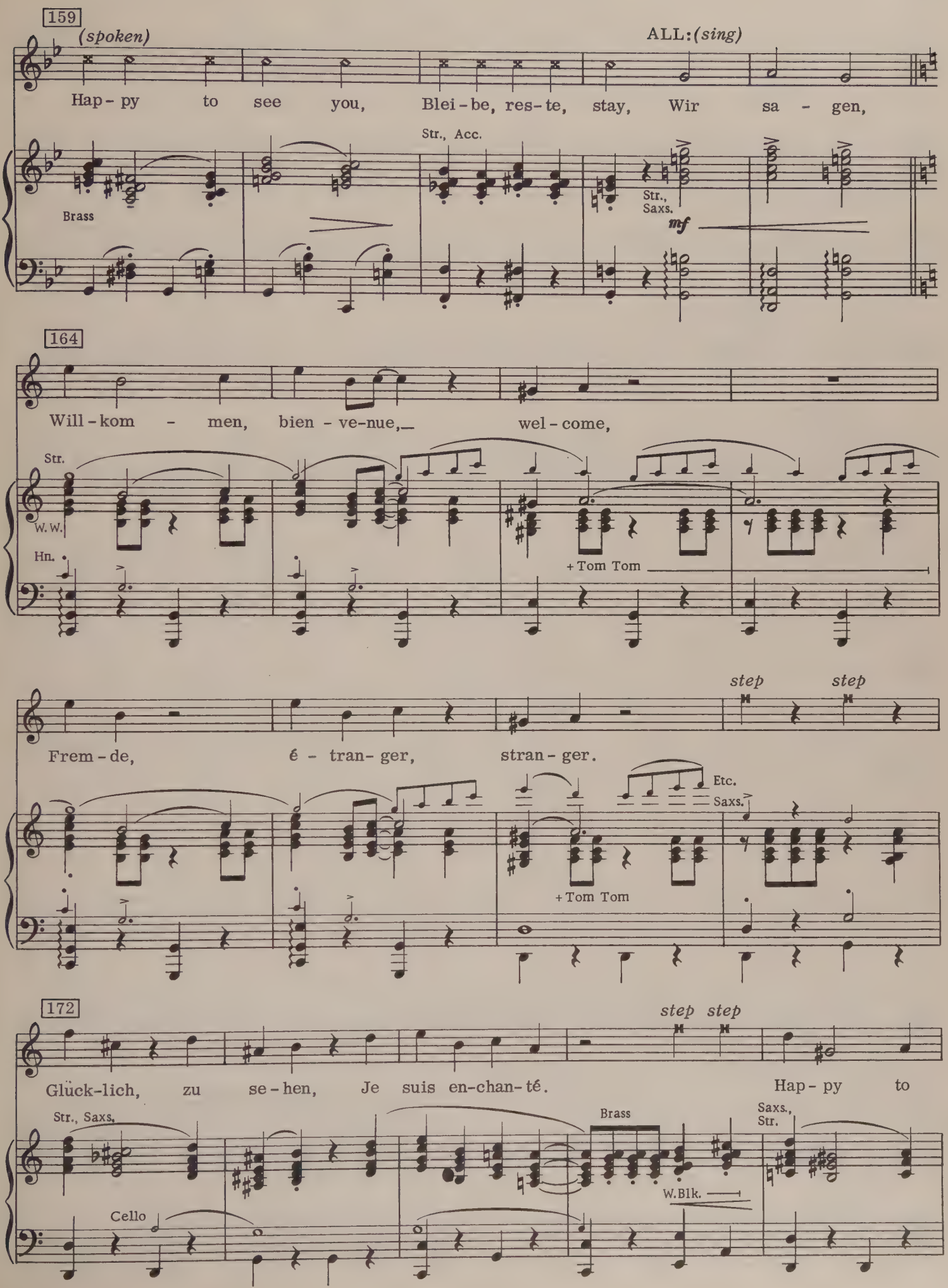

[Stage Band only]
(cues in Pit Orch.)
57
Ten. Sax.
Trb. lead
(+ Dr.) f
Pno.
Pno.
65
unis.
W.Blk., Cow Bell
Trb.
W.Blk.
Cym.
gliss.
low Cym.
73
(+ Ten. Sax.)
unis.
Cym.

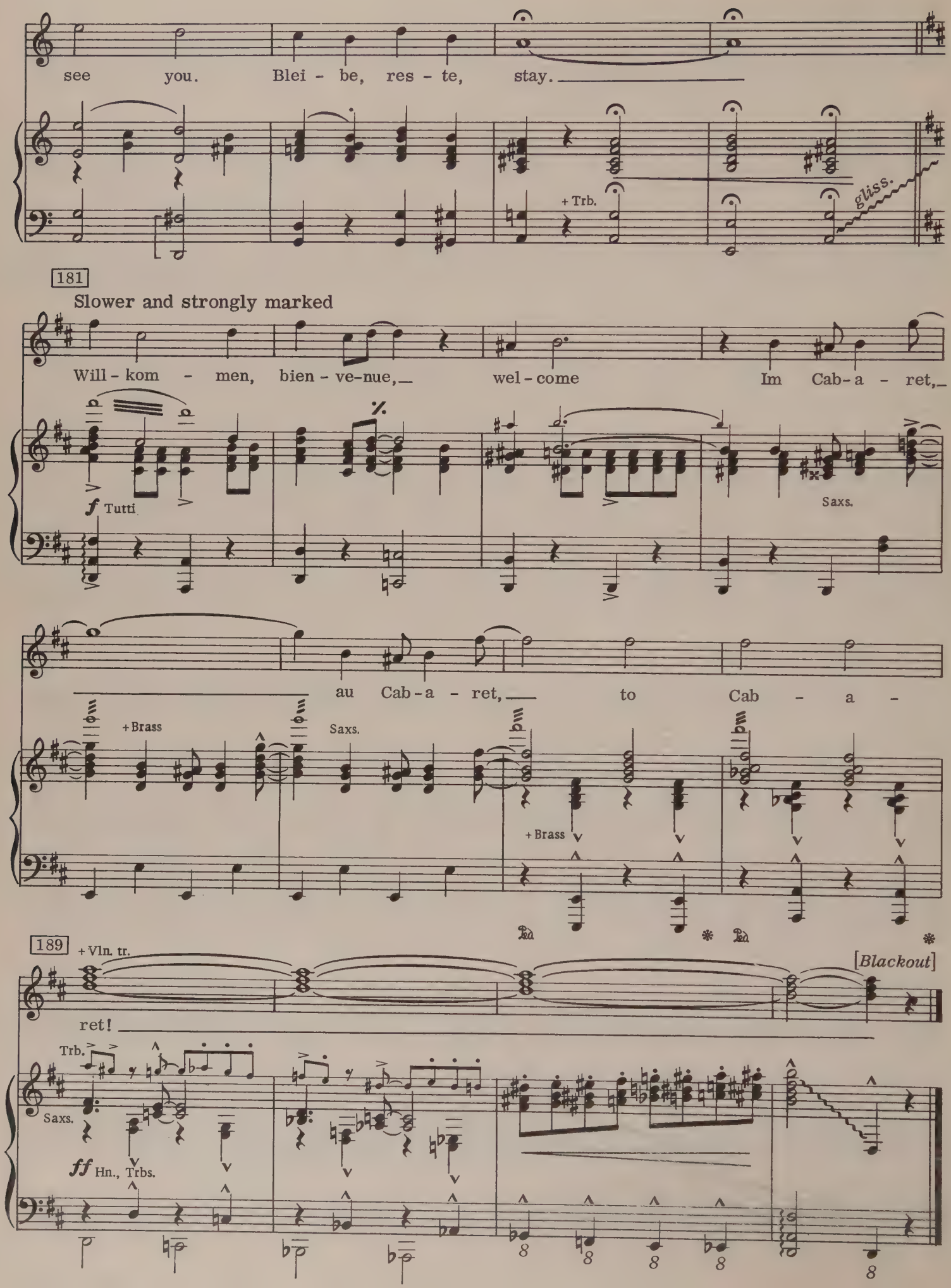

(+ ad lib. piano break)
W. Blk., + Cow Bell
Cym.
8
M. C.: And now --- presenting
81
the Cabaret Girls! etc.
[Pit Orch.]
continue at cue:
--- ask her!
W.W.
Br.
Pno., Acc., Banjo
p
f
Hn.
W.W.
87
Outside it is winter .... etc.
+ Acc.
p (Dr. tacet)
Acc.
Str.
8
95
.... we may lose the battle! GIRLS:
Wir sa - gen,
+ Vlns
mf
Bar. Sax.,
Cello


99
Will-kom - men, bien - ve-nue,
wel - come
Im Cab - a - ret,
Str., Bar. Sax.
Cello
Brass
Pno.
Str.
(Bar. Sax.)
M. C.: And now --- to serve you ---
au Cab - a - ret,
to Cab - a - ret.
Brass, Saxs.
pp
p
[WAITERS' DANCE]
107
(finger snaps)
Pno.(both hands)
f
W. Blk.
Brass
(Saxs. 8 bassa)
117
Saxs.
Brass unis.


Str.
Saxs.
+ Brass
125
Saxs. 8va
Banjo, Pno.
Str.,
Saxs. 8va
7
+ Tpts.
Trbs.
Acc.,
Str.
Cello
Banjo, Pno.
Str.,
Saxs. 8va
133
7
+ Tpts.
Trbs.
Brass, Hn.
etc.
sfz
Pno., Banjo
141
GIRL:
ALL:
Blei - be, res - te, stay.
Will-kom - men, bien - ve-nue,
p
Tutti
W.W.
sub.p

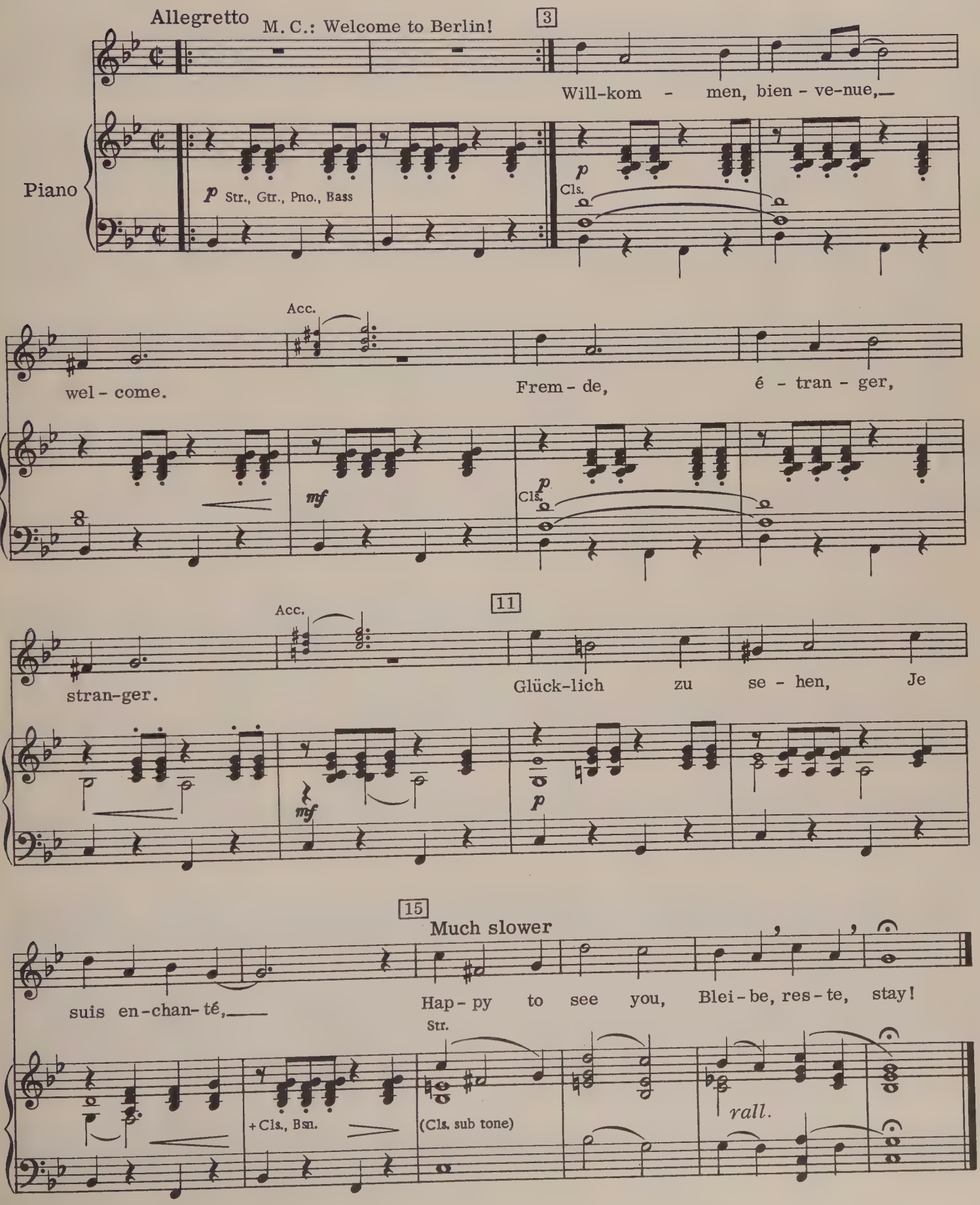

wel-come
Im Cab-a-ret,
au cab-a-ret,
Wir sa-gen
Str., Acc.
Muted Brass
(lightly)
147
(whispered)
step
step
Will-kom-men,
bien-ve-nue,
wel-come,
Str., W.W.
3
Brass
(crisp rhythm)
step
step
Frem-de,
é-tran-ger,
stran-ger.
Brass
(Brass)
155
M.C.: Enchanté, madam---
step
Glück-lich
zu
se-hen,
Je
suis
en-chan-té
Str., Ten. Sax.


159
(spoken)
ALL:(sing)
Hap - py to see you, Blei - be, res - te, stay, Wir sa - gen,
Str., Acc.
Brass
Str., Saxs.
mf
164
Will - kom - men, bien - ve-nue, wel - come,
Str.
W.W.
Hn.
+ Tom Tom
step step
Frem - de, é - tran - ger, stran - ger.
Etc.
Saxs.
+ Tom Tom
172
step step
Glück-lich, zu se - hen, Je suis en-chan-té. Hap - py to
Str., Saxs,
Brass
Saxs., Str.
W.Blk.
Cello


see you. Blei - be, res - te, stay.
+ Trb.
gliss.
181
Slower and strongly marked
Will - kom - men, bien - ve-nue, wel - come Im Cab - a - ret,
f Tutti
Saxs.
au Cab - a - ret, to Cab - a -
+ Brass
Saxs.
+ Brass
189
+ Vln. tr.
[Blackout]
ret!
Trb.
Saxs.
ff Hn., Trbs.

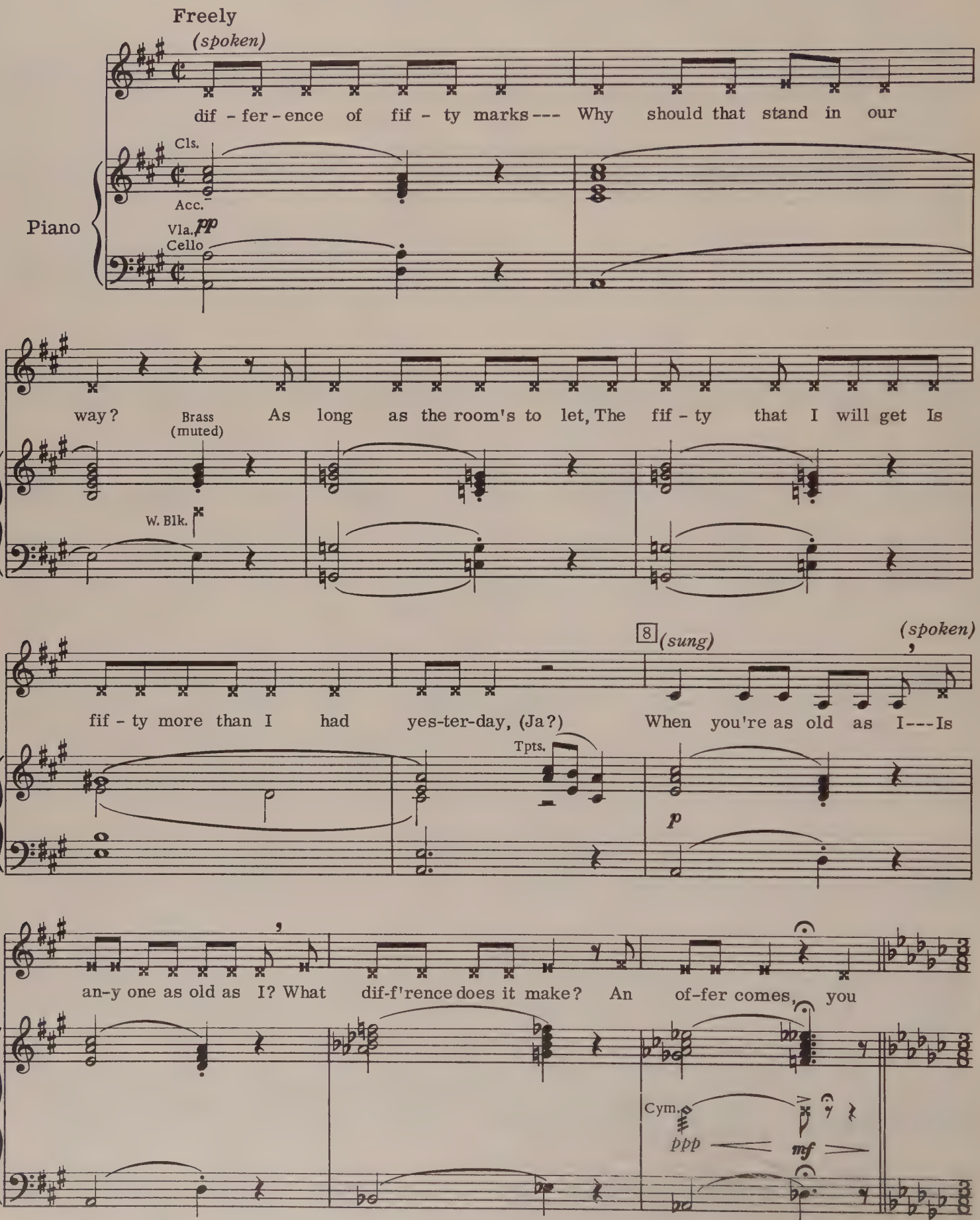
No. 2 Welcome To Berlin

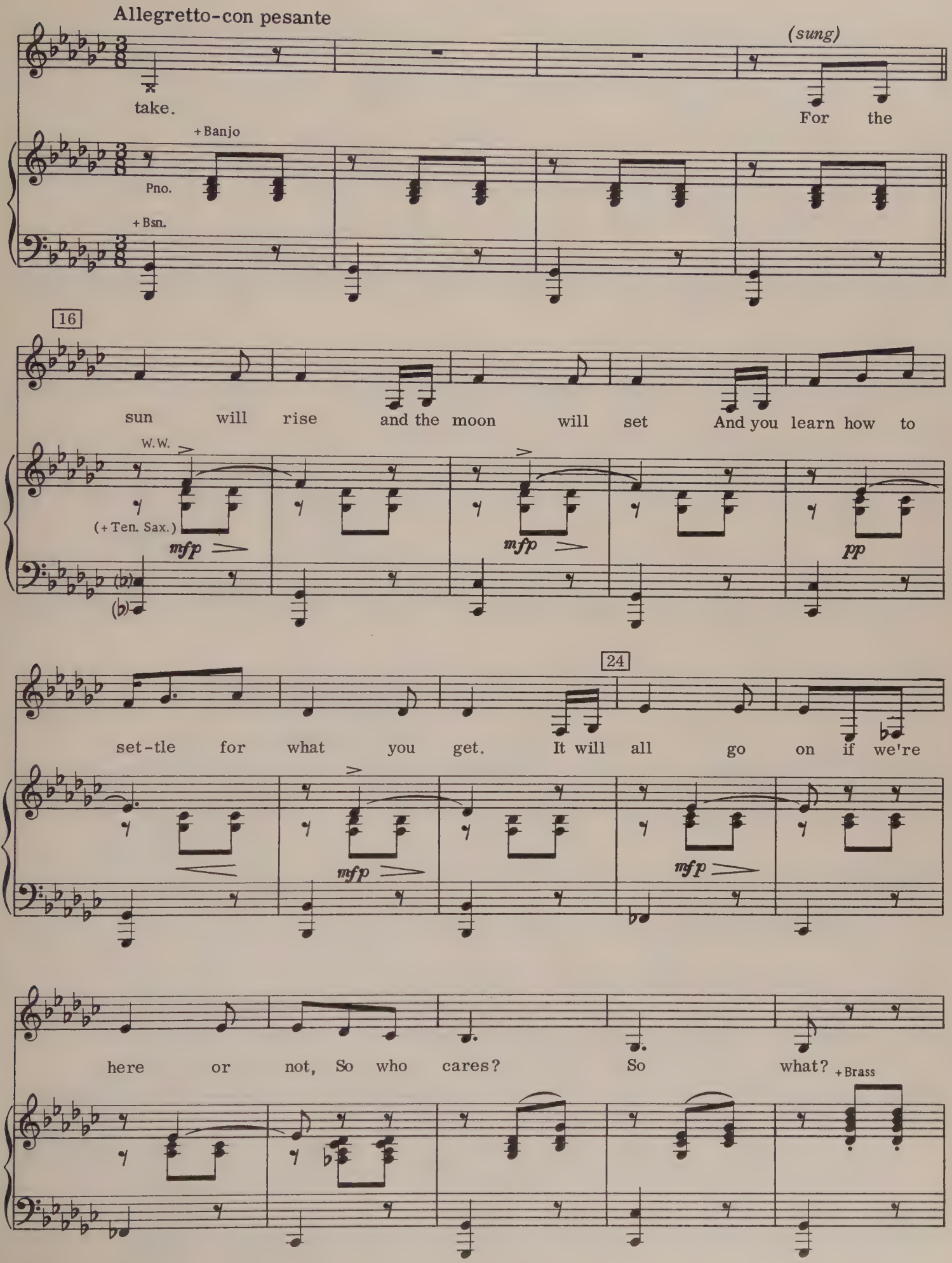
cue: ERNST: So welcome to Berlin, my friend. Welcome to Berlin!

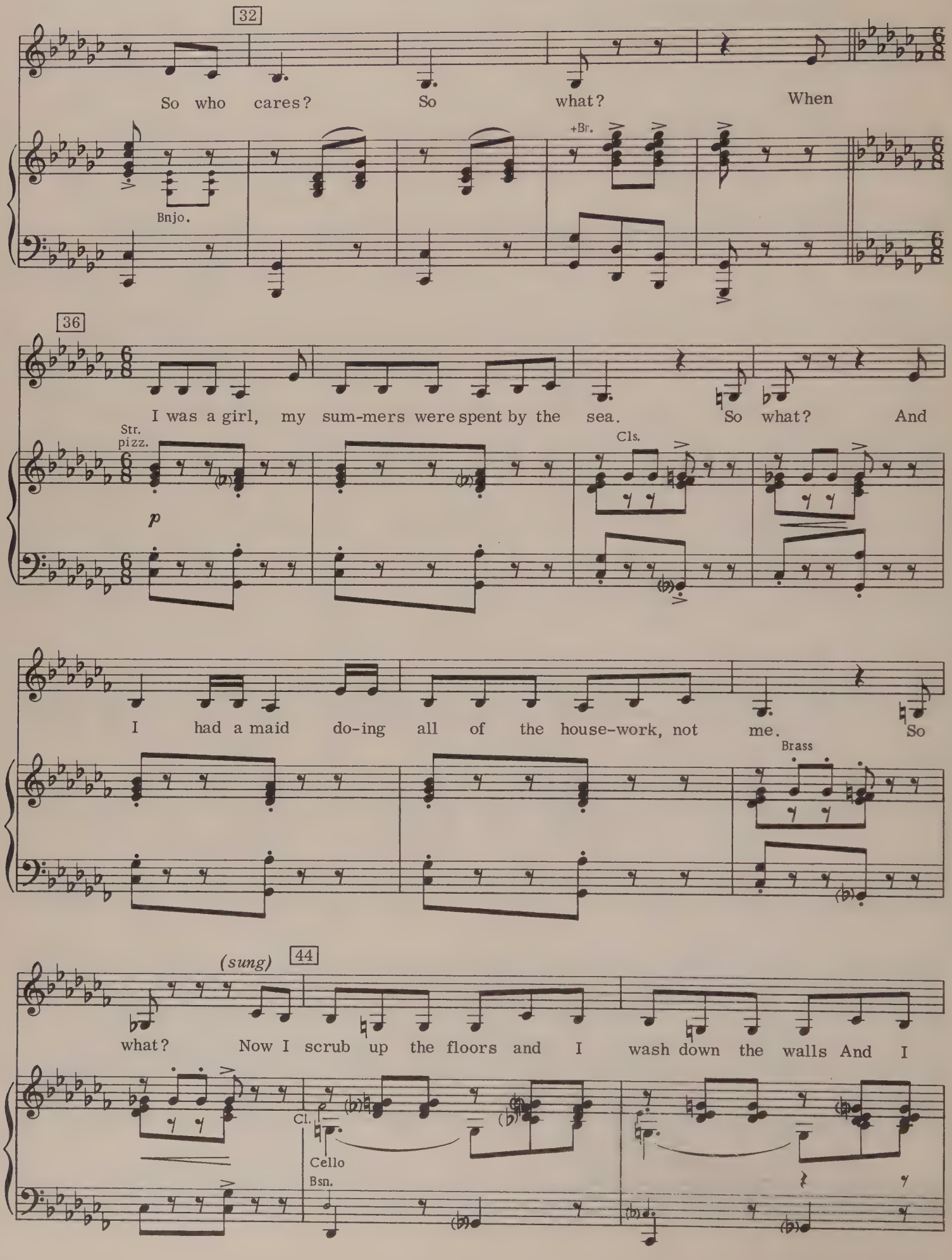


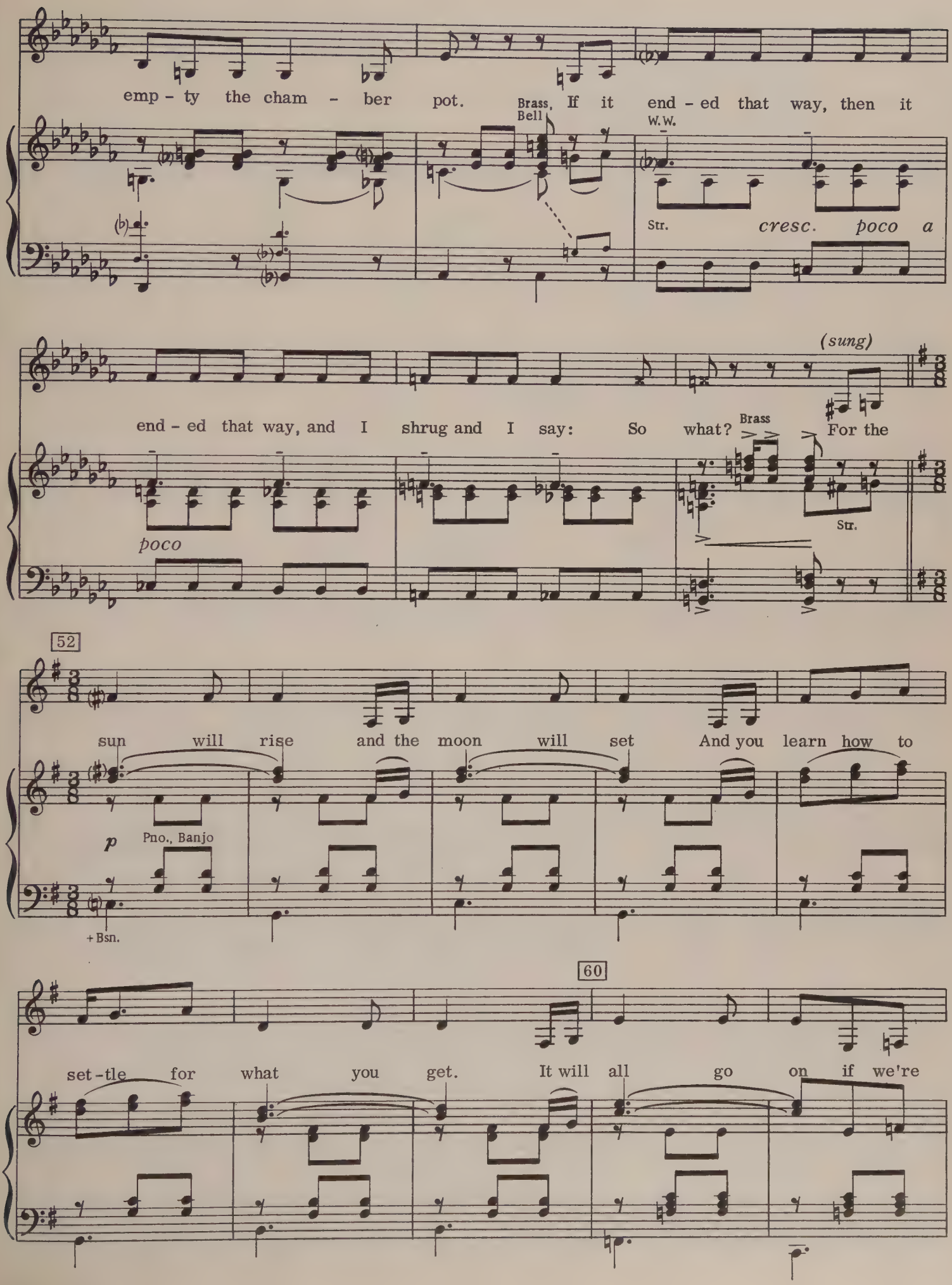
No. 3 So What

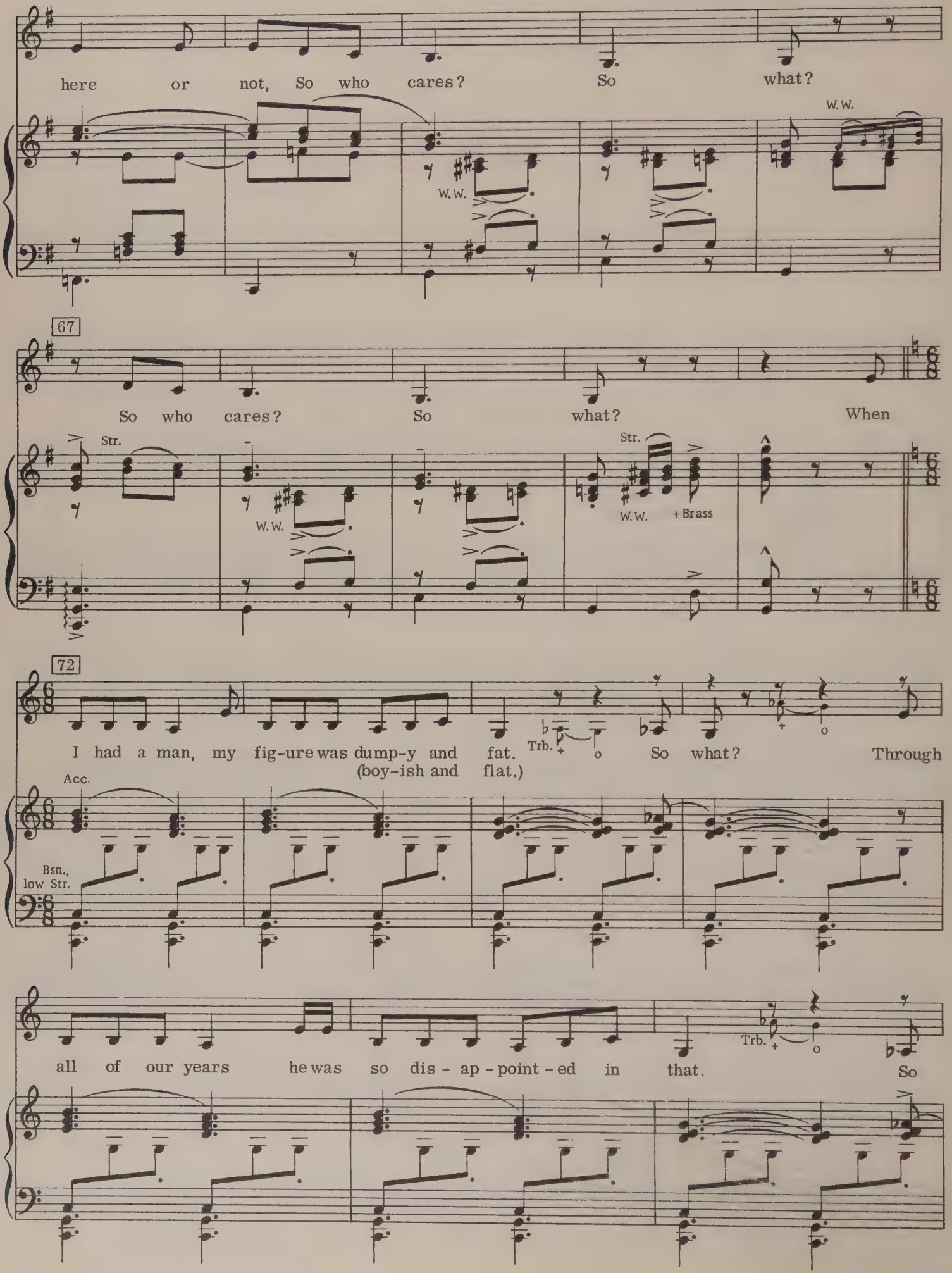
cue: FRAULEIN SCHNEIDER: You say fifty marks.
I say one hundred marks, a---

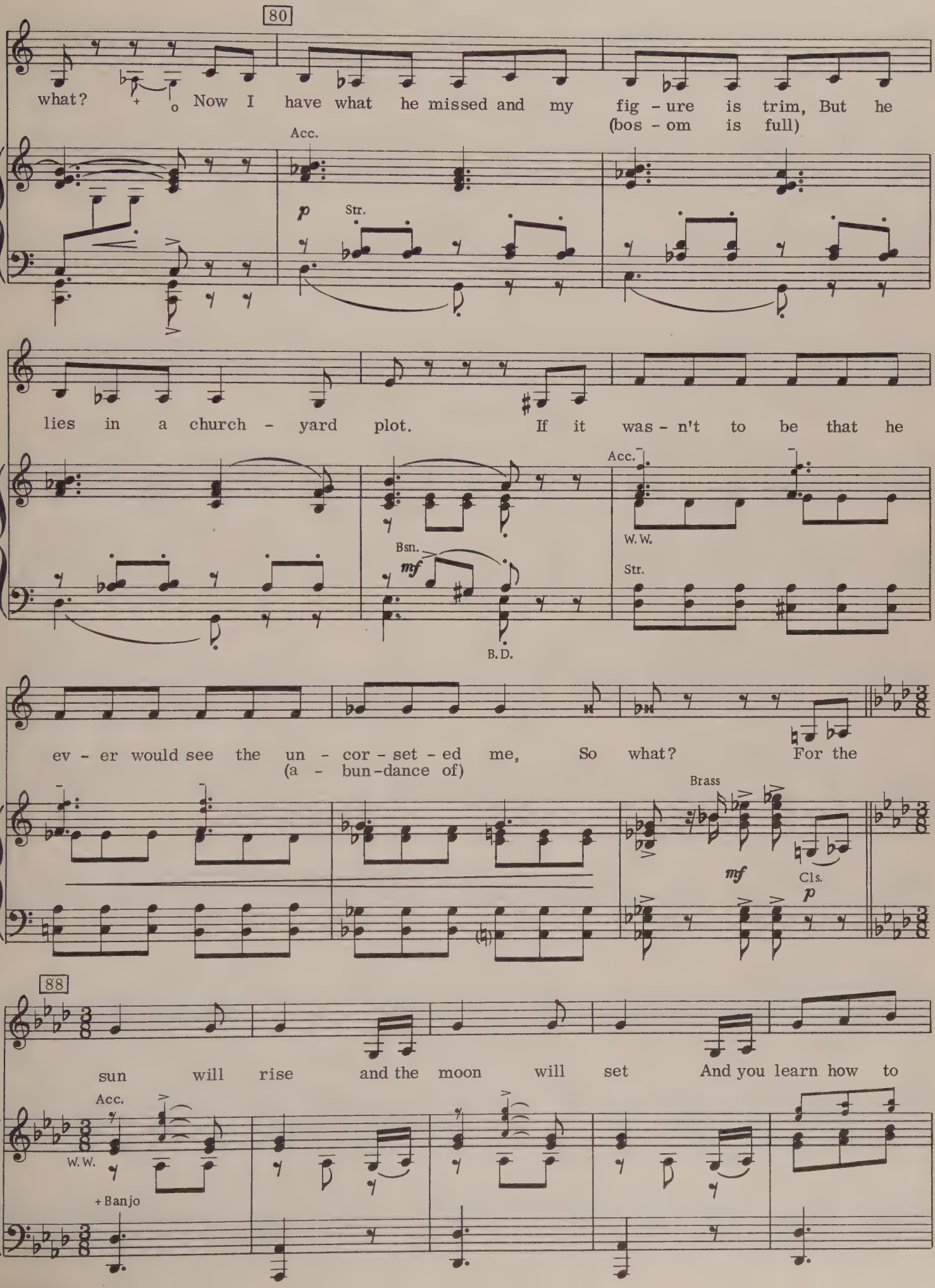


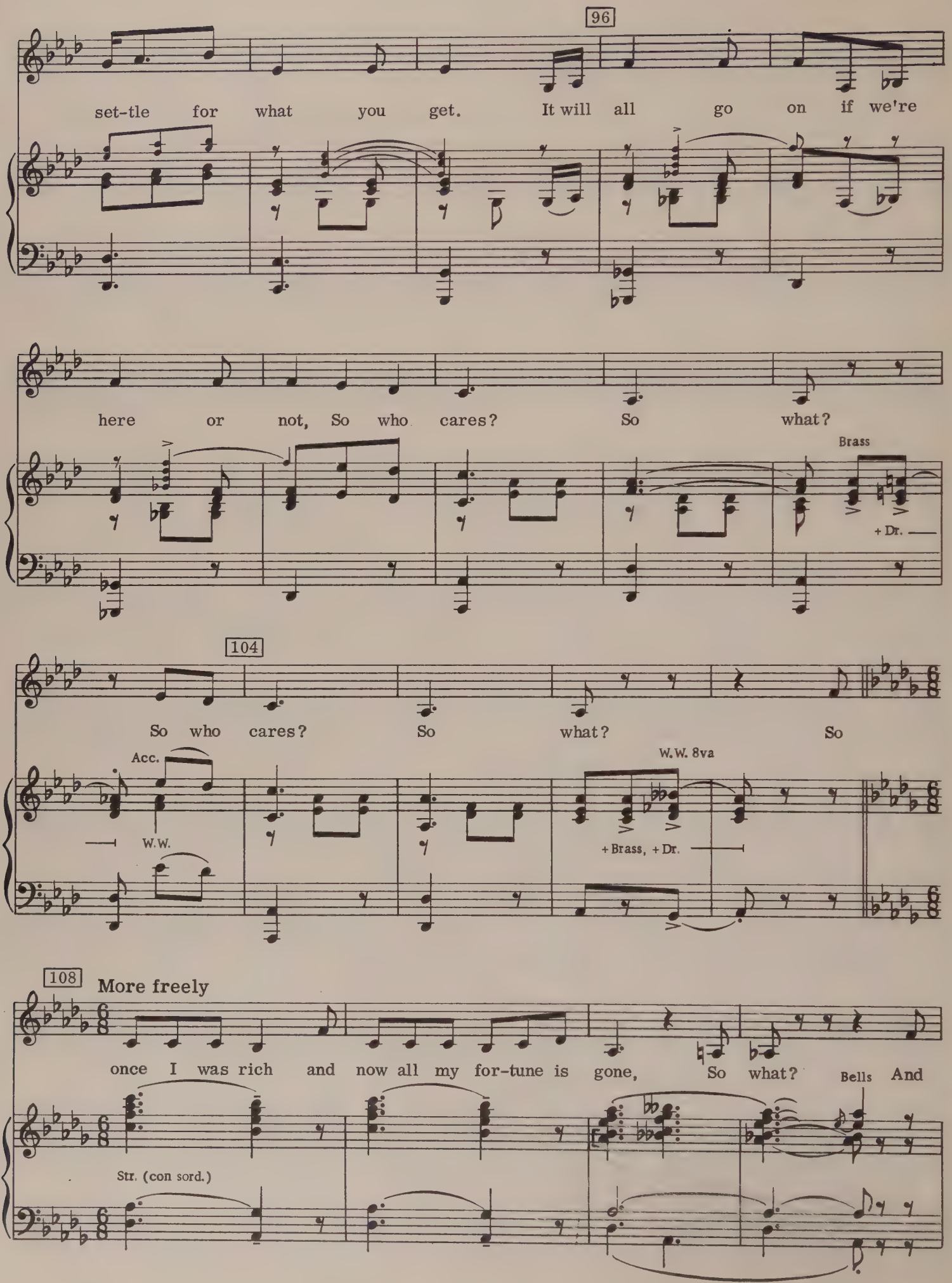

Allegretto-con pesante
take.
(sung)
For the
+ Banjo
Pno.
+ Bsn.
16
sun will rise and the moon will set And you learn how to
W.W.
(+ Ten. Sax.)
mfp
mfp
pp
24
set-tle for what you get. It will all go on if we're
mfp
mfp
here or not, So who cares? So what?
+ Brass

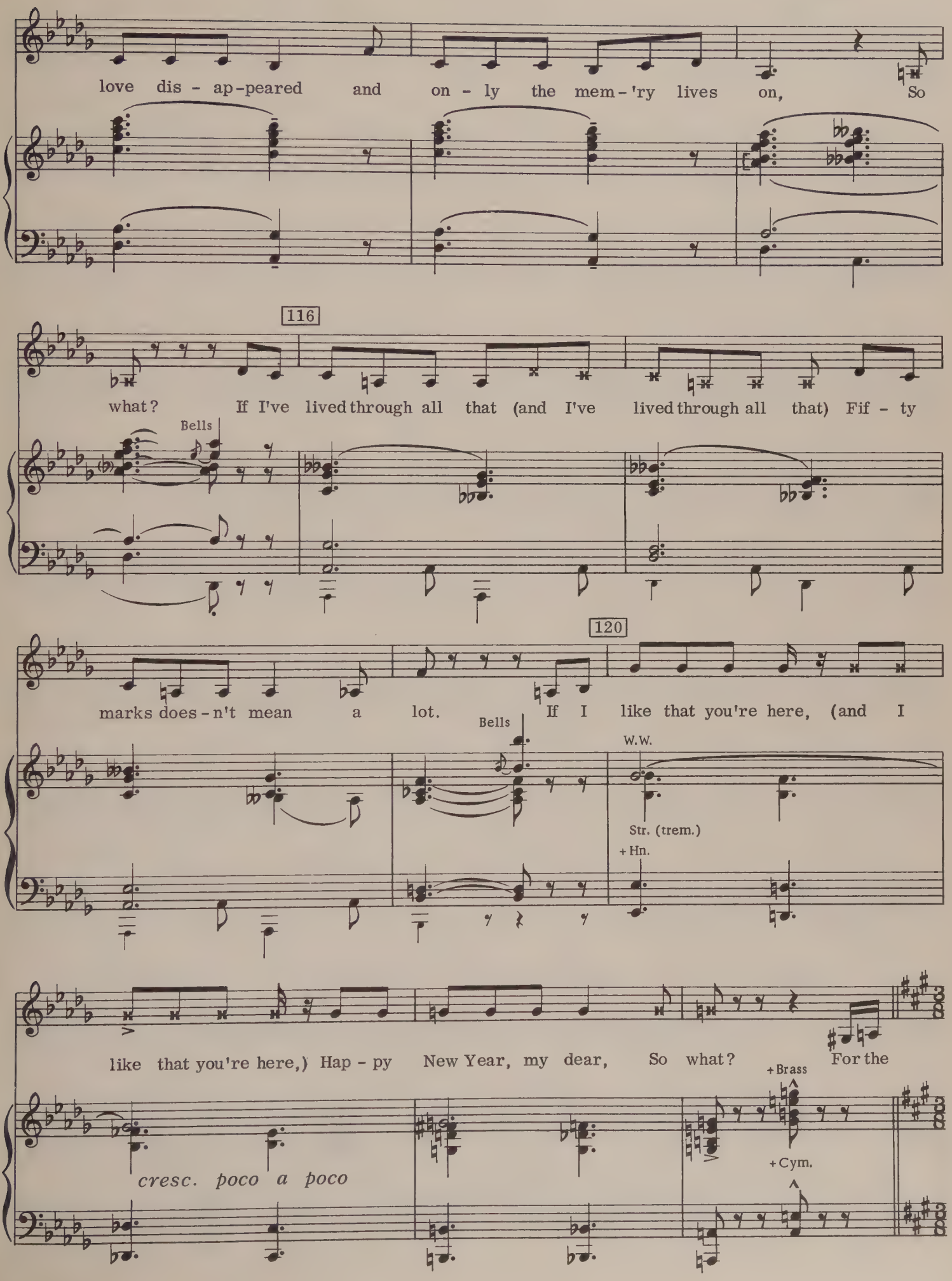

32
So who cares? So what? When
+Br.
Bnjo.
36
I was a girl, my sum-mers were spent by the sea. So what? And
Str.
pizz.
p
Cls.
I had a maid do-ing all of the house-work, not me. So
Brass
(sung)
44
what? Now I scrub up the floors and I wash down the walls And I
Cl.
Cello
Bsn.

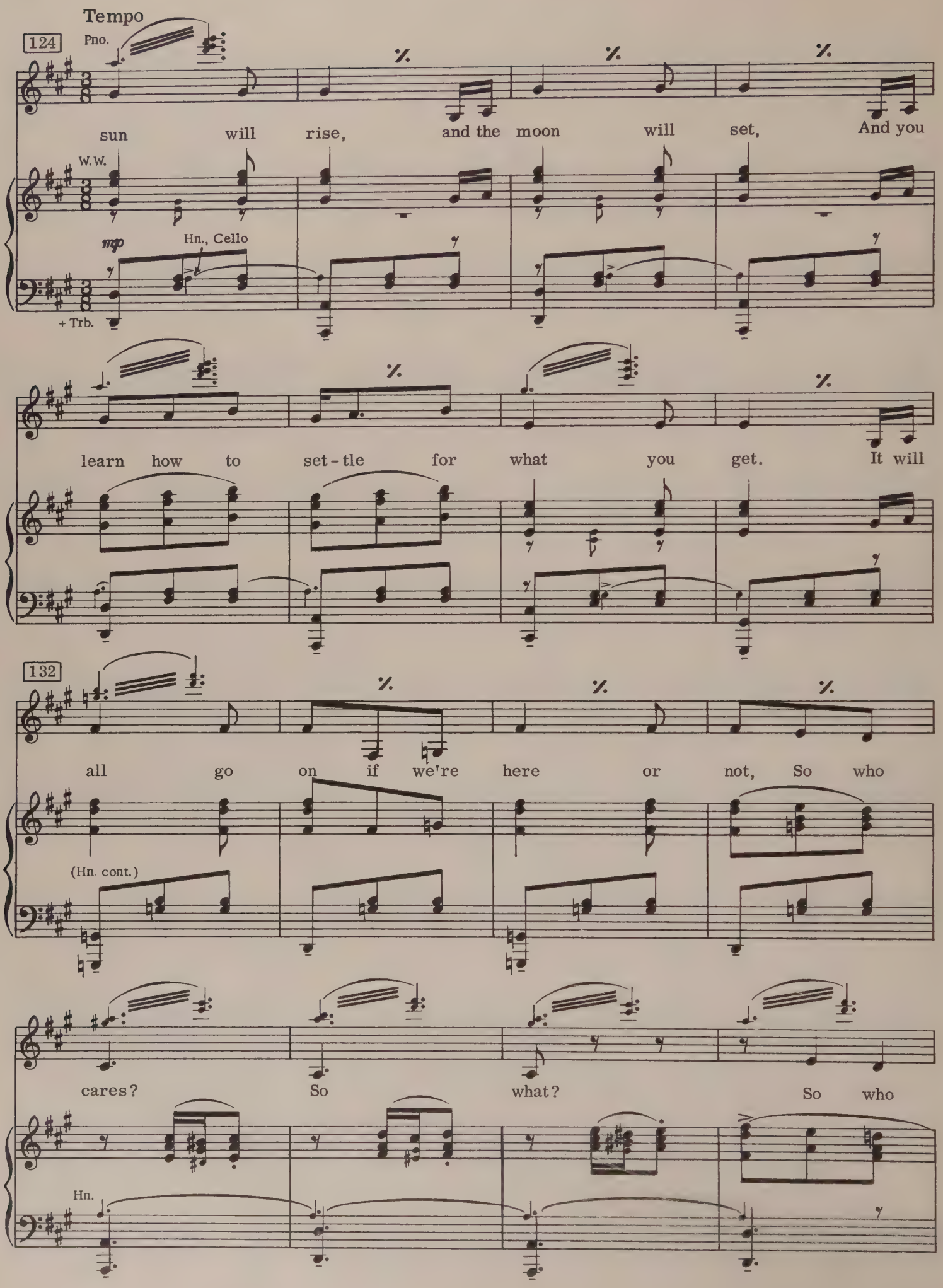

emp - ty the cham - ber pot.
Brass, Bell
If it end - ed that way, then it
W.W.
Str.
cresc. poco a
(sung)
end - ed that way, and I shrug and I say: So what?
Brass
For the
Str.
poco
52
sun will rise and the moon will set
And you learn how to
p
Pno., Banjo
+ Bsn.
60
set - tle for what you get.
It will all go on if we're

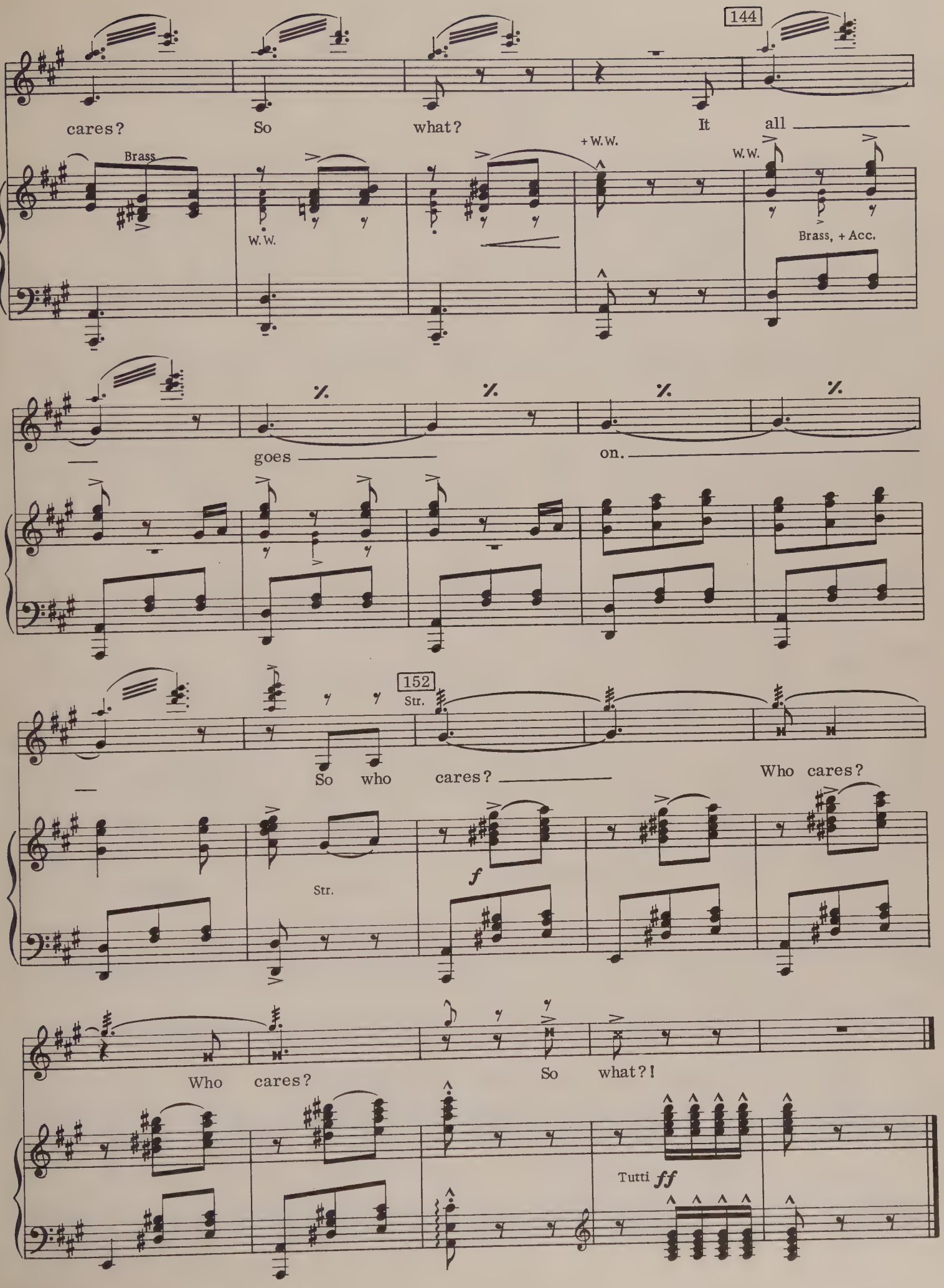

here or not, So who cares? So what?
W.W.
W.W.
67
So who cares? So what? When
Str.
W.W.
Str.
W.W.
+ Brass
72
I had a man, my fig-ure was dump-y and fat. So what? Through
(boy-ish and flat.)
Trb.
Acc.
Bsn., low Str.
all of our years he was so dis - ap - point - ed in that. So
Trb.


80
what? Now I have what he missed and my fig - ure is trim, But he
(bos - om is full)
Acc.
p
Str.
lies in a church - yard plot. If it was - n't to be that he
Acc.
W. W.
Bsn.
mf
Str.
B. D.
ev - er would see the un - cor - set - ed me, So what? For the
(a - bun-dance of)
Brass
mf
Cls.
p
88
sun will rise and the moon will set And you learn how to
Acc.
W. W.
+ Banjo


96
set-tle for what you get. It will all go on if we're
here or not, So who cares? So what?
Brass
+ Dr.
104
So who cares? So what? So
Acc.
W.W.
W.W. 8va
+ Brass, + Dr.
108
More freely
once I was rich and now all my for-tune is gone, So what?
Bells And
Str. (con sord.)


love dis - ap-peared and on - ly the mem-'ry lives on, So
116
what? If I've lived through all that (and I've lived through all that) Fif - ty
Bells
120
marks does-n't mean a lot. If I like that you're here, (and I
Bells
W.W.
Str. (trem.)
+ Hn.
like that you're here,) Hap - py New Year, my dear, So what? For the
+ Brass
+ Cym.
cresc. poco a poco


Tempo
124
Pno.
sun will rise, and the moon will set, And you
W.W.
mp
Hn., Cello
+ Trb.
learn how to set-tle for what you get. It will
132
all go on if we're here or not, So who
(Hn. cont.)
cares? So what? So who
Hn.


144
cares?
So
what?
It
all
Brass
W.W.
+ W.W.
W.W.
Brass, + Acc.
goes
on.
152
Str.
So who
cares?
Who cares?
Str.
f
Who
cares?
So
what?!
Tutti ff

No. 4 Telephone Song

cue: FRAULEIN SCHNEIDER: Also --- welcome to Berlin!

CLIFF: *(over bell note)* Welcome to Berlin, famous novelist. Open the Remington.

CLIFF: That's what you came here for --

GIRL:

Hel - lo? Hel - lo? Sit-ting all a-lone like that You

+Bell note

Piano

Str.

colla voce

Hn.

CLIFF: Welcome to Berlin, famous novelist.

hap pened to catch my eye. Would you like to buy a girl a drink?

GIRL: Ja? You would? Come on over.

9 Broadly

W.W.

Brass, Hns.

Cello, Bass

Timp.

12

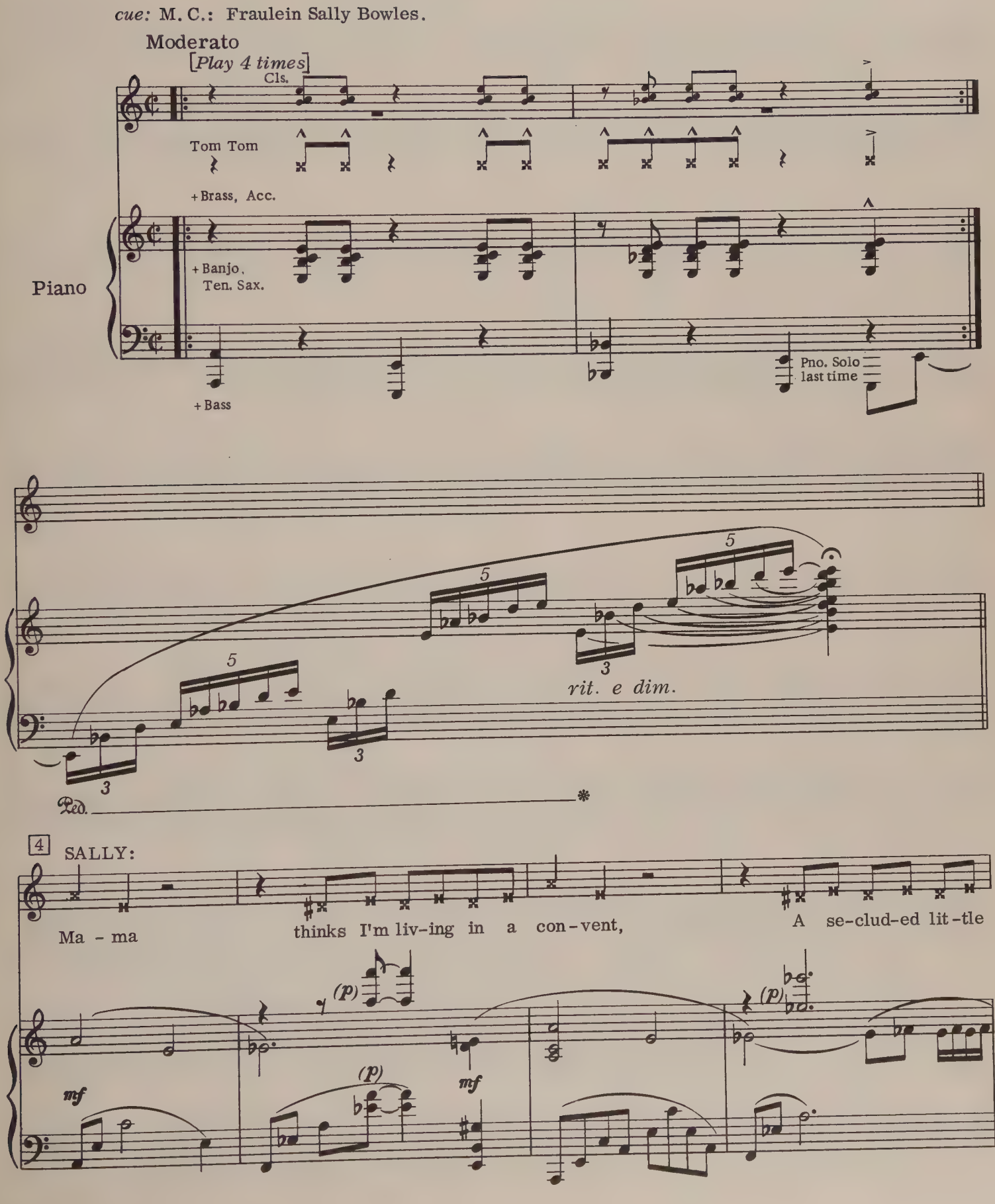
ad lib. Drums *(on stage)*

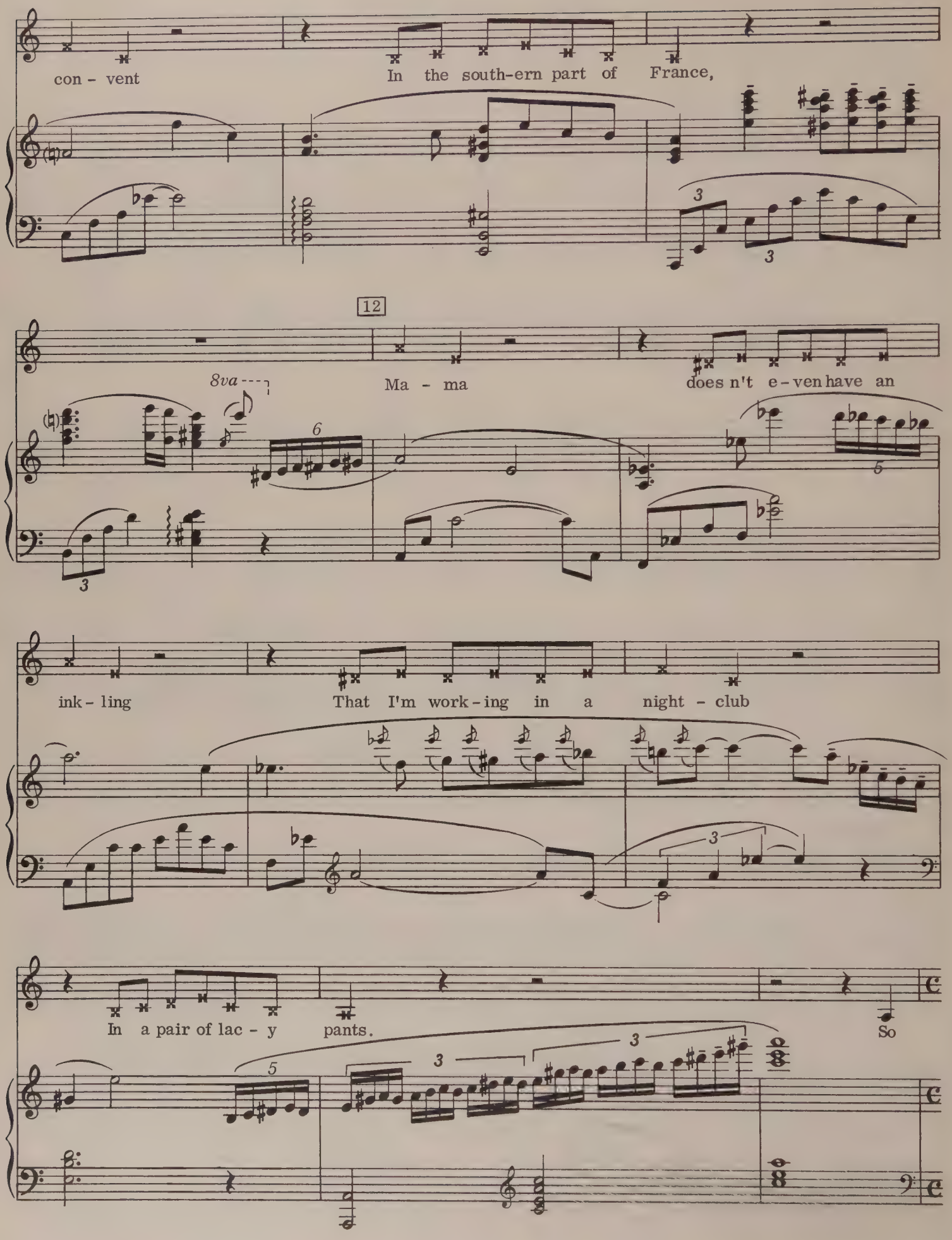
Polka [*Play until M.C. signals stage drummer to play drum roll.*]

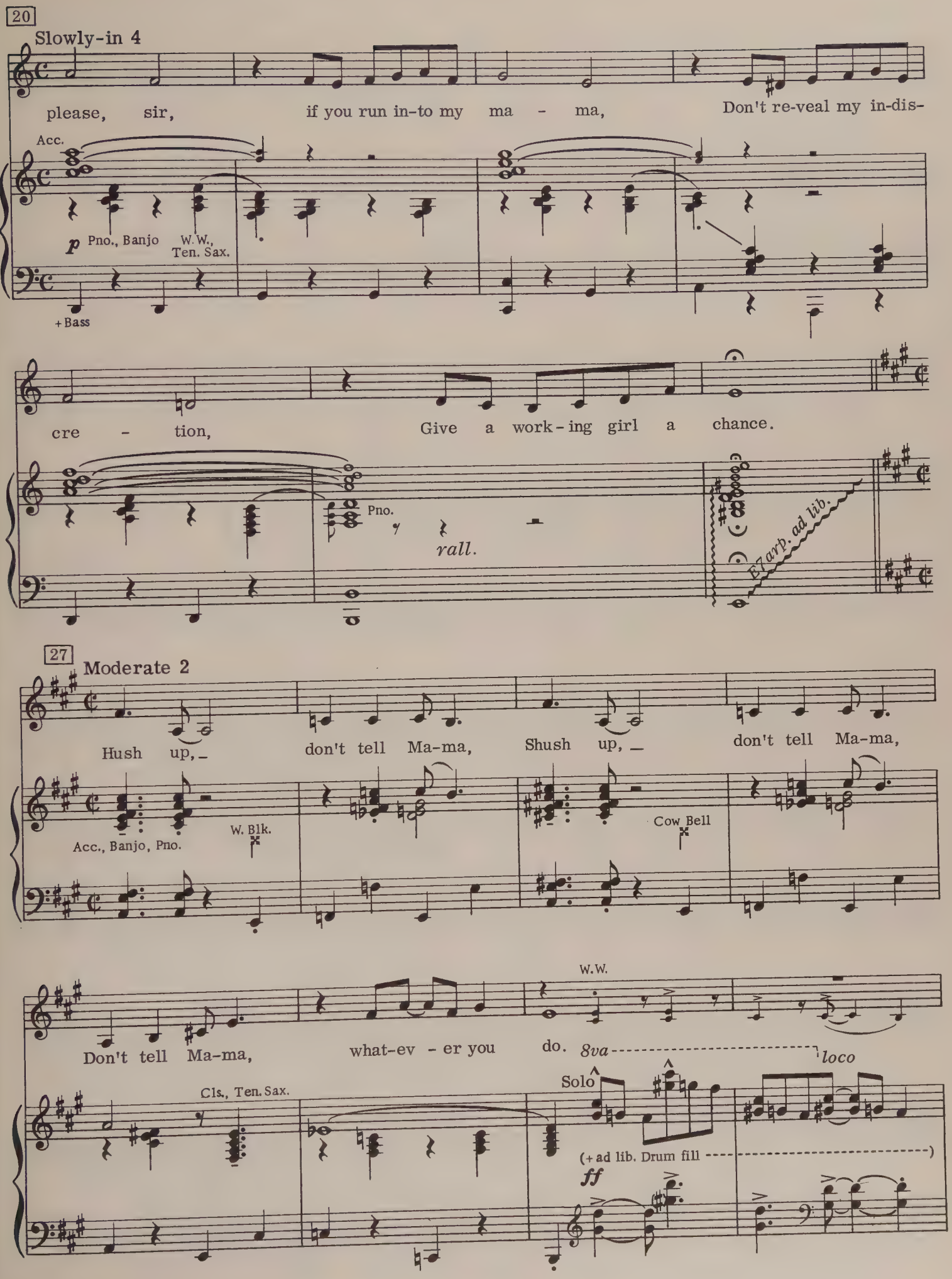
Str.

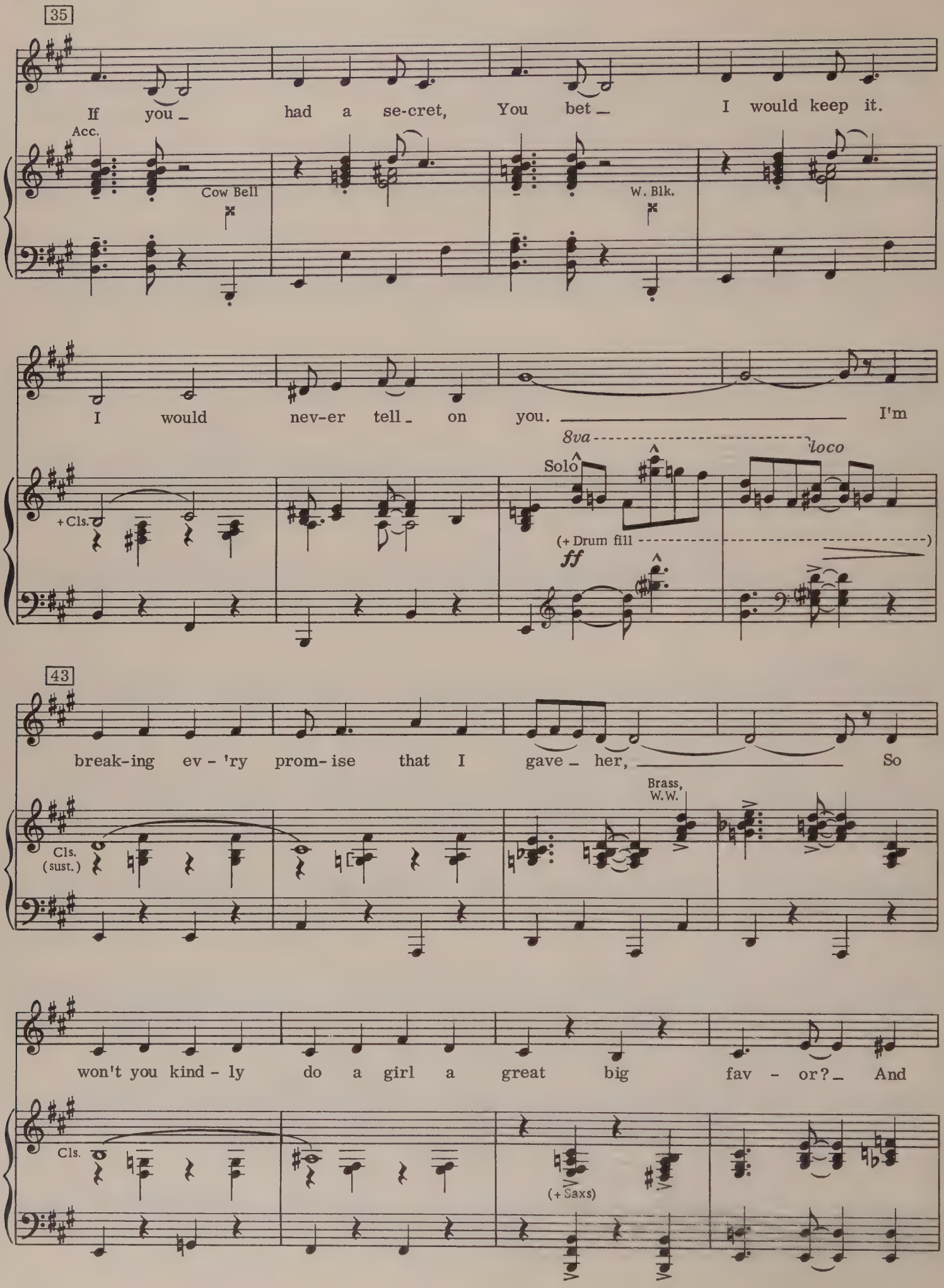
ff Brass, W.W.

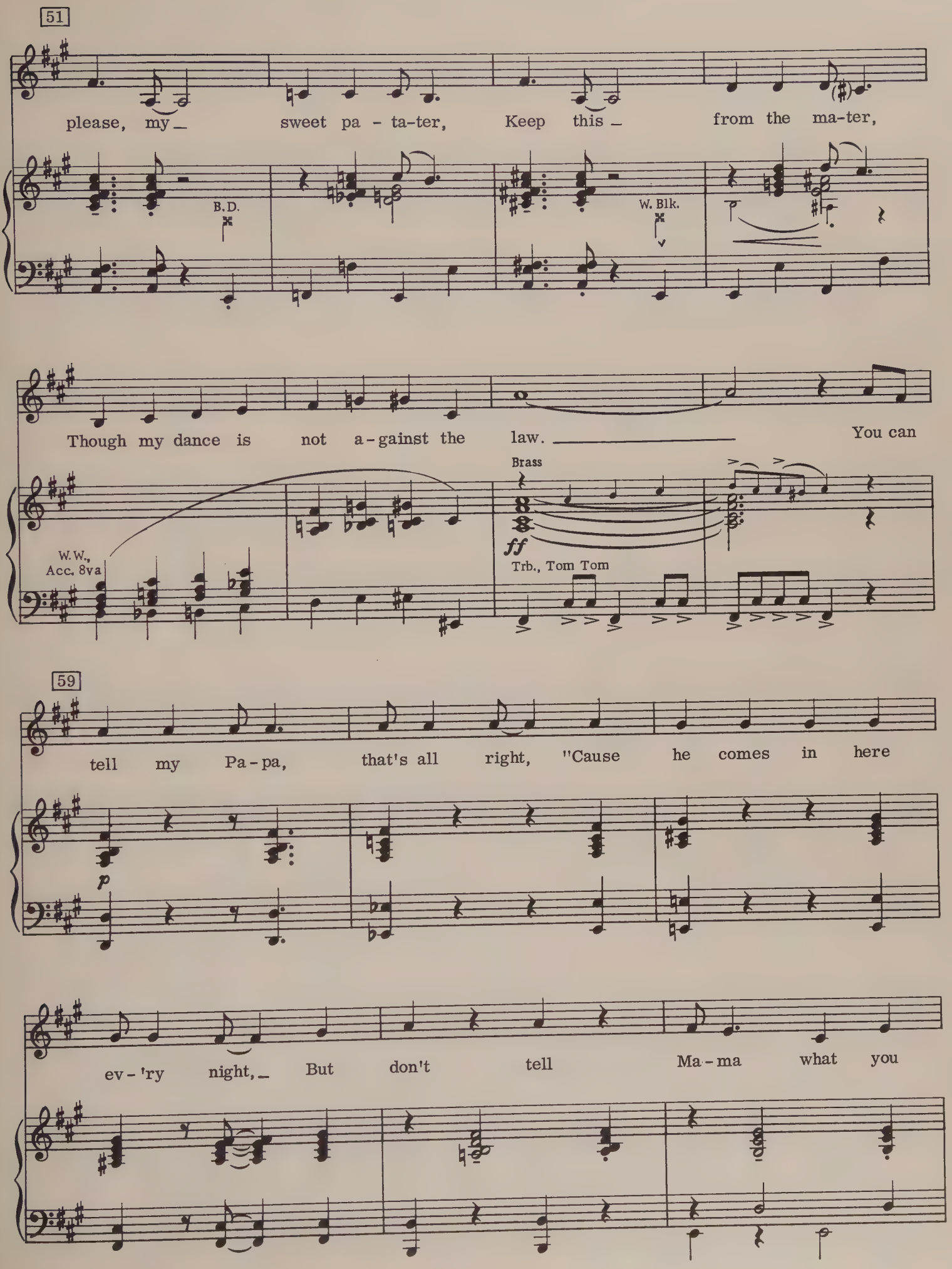
No. 5 Don't Tell Mama

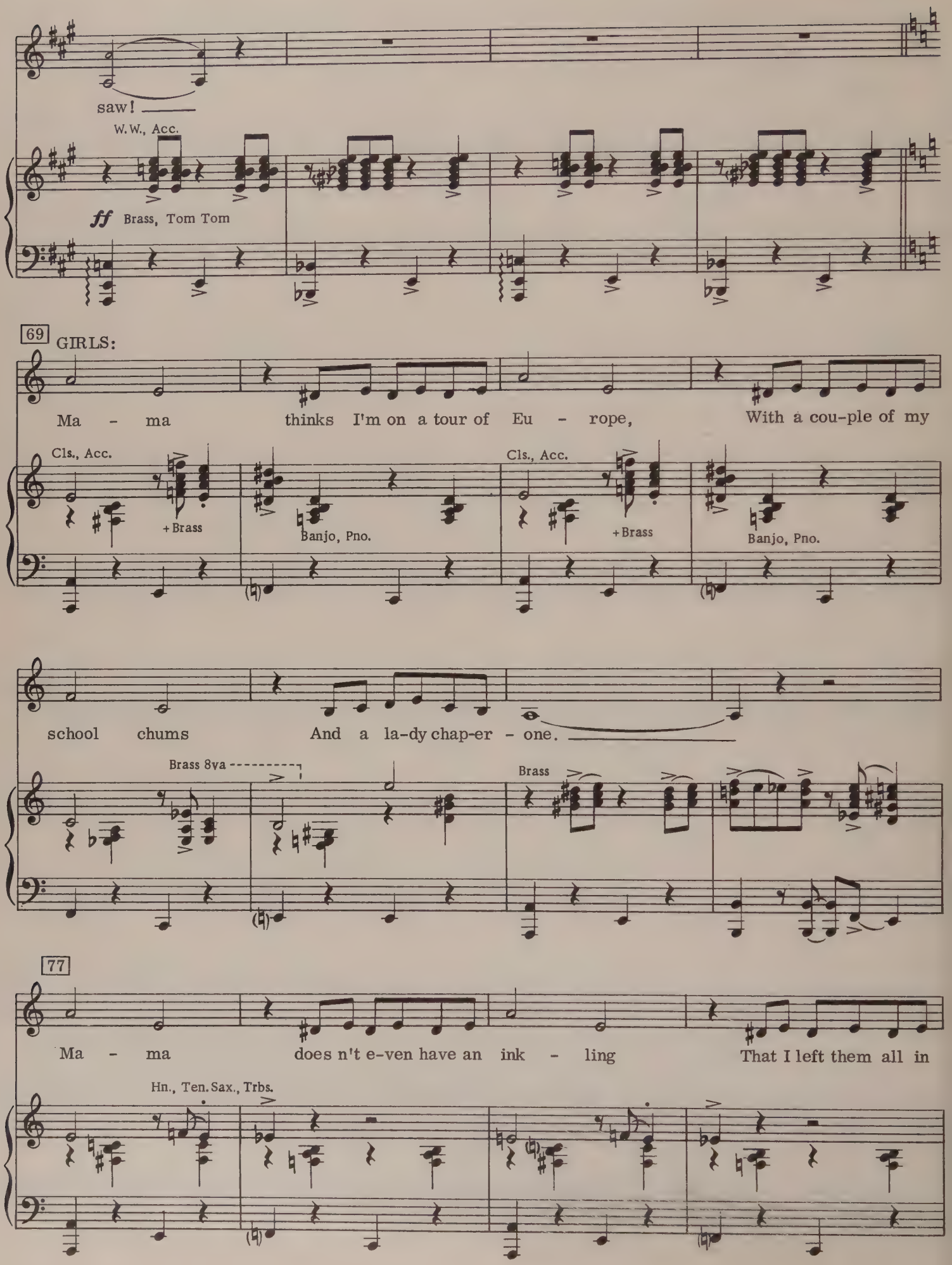


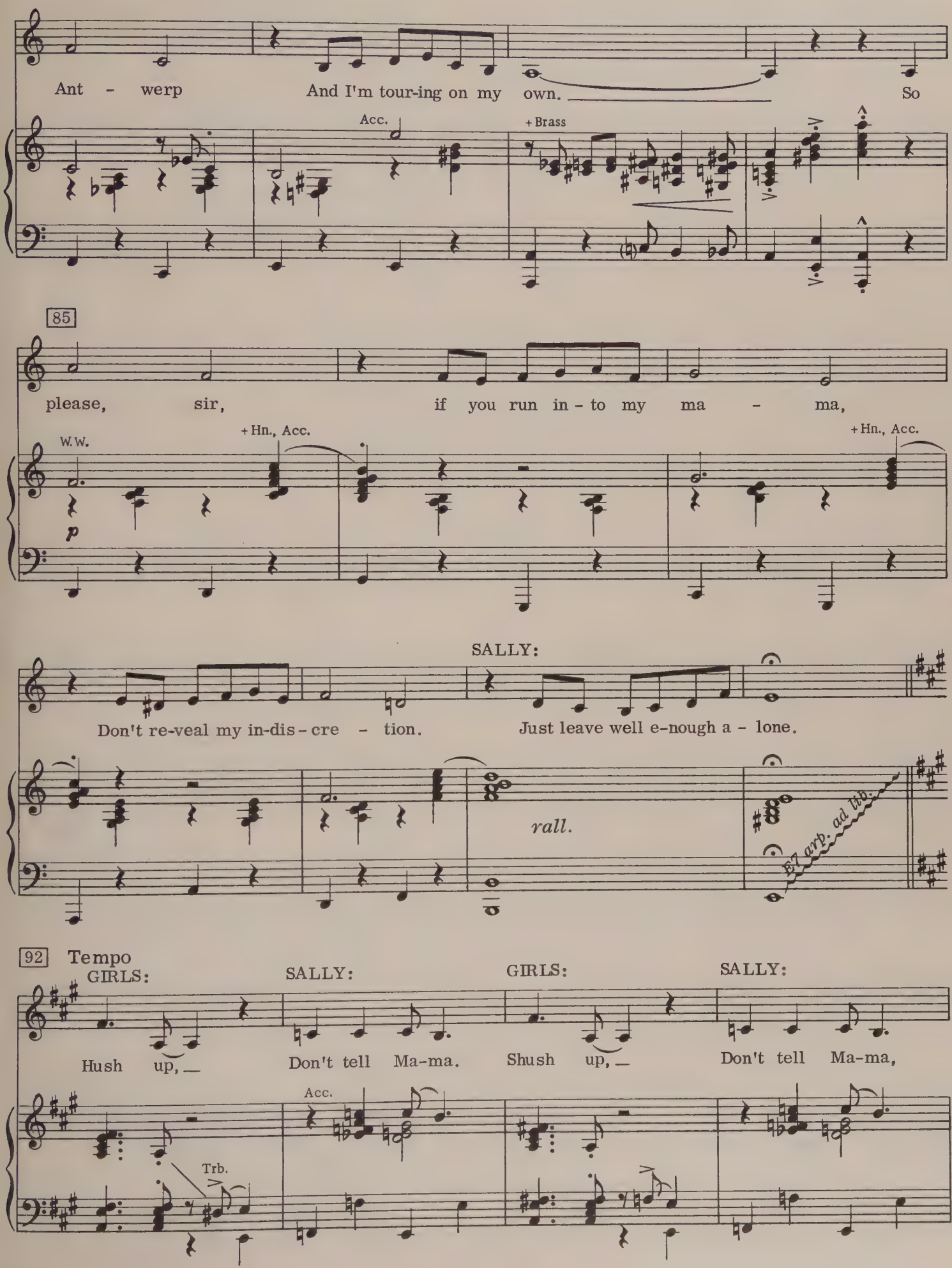

con - vent
In the south-ern part of France,
12
8va
Ma - ma
does n't e - ven have an
ink - ling
That I'm work - ing in a night - club
In a pair of lac - y pants.
So

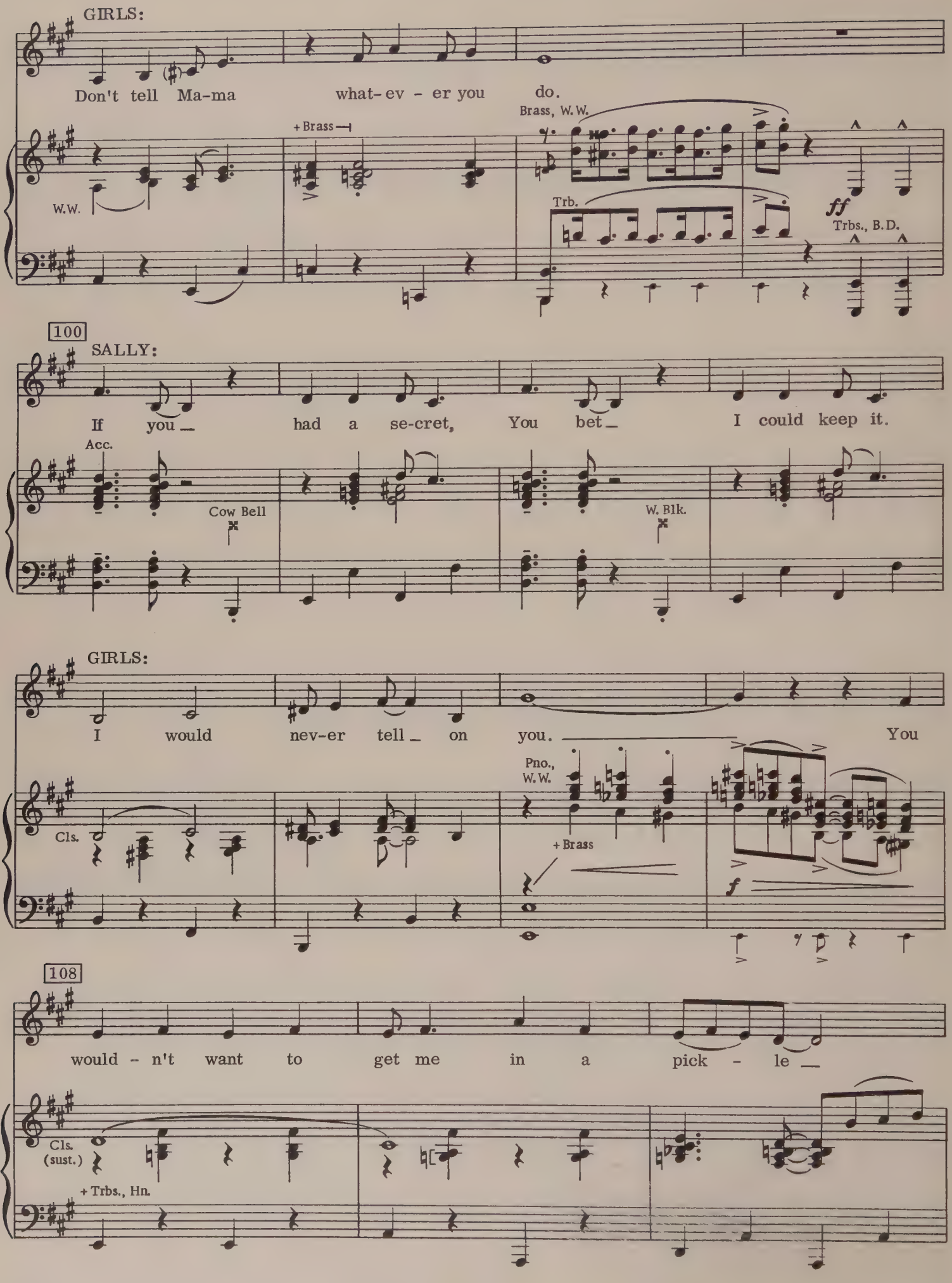

20
Slowly-in 4
please, sir, if you run in-to my ma - ma, Don't re-veal my in-dis-
Acc.
p Pno., Banjo W.W., Ten. Sax.
+Bass
cre - tion, Give a work-ing girl a chance.
Pno.
rall.
E♭arp. ad lib.
27
Moderate 2
Hush up, don't tell Ma-ma, Shush up, don't tell Ma-ma,
Acc., Banjo, Pno.
W. Blk.
Cow Bell
W.W.
Don't tell Ma-ma, what-ev - er you do.
8va
loco
Solo
Cls., Ten. Sax.
(+ ad lib. Drum fill
ff

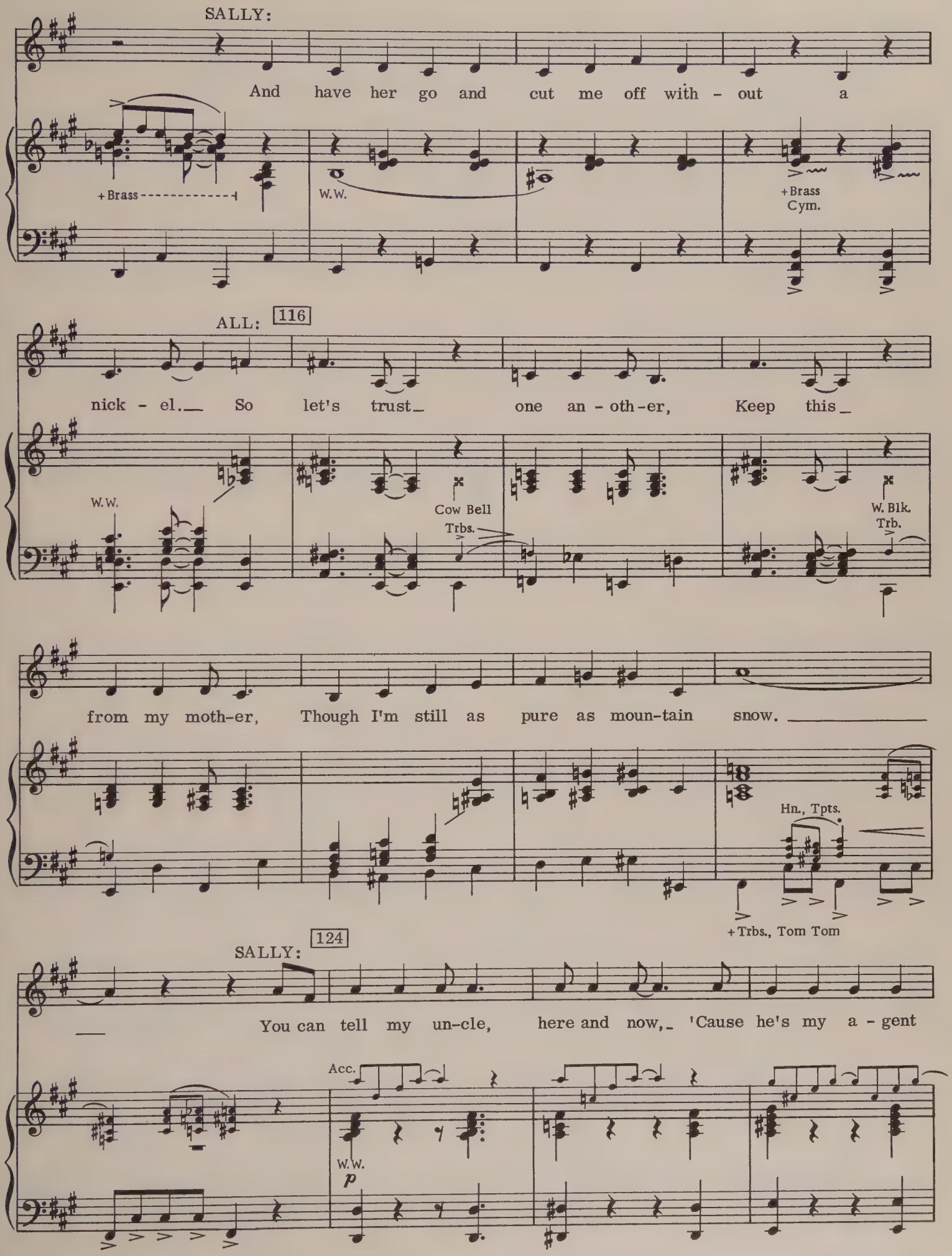

35
If you _ had a se-cret, You bet _ I would keep it.
Acc.
Cow Bell
W. Blk.
I would nev-er tell _ on you. I'm
8va
loco
Solo
+ Cls.
(+ Drum fill
ff
43
break-ing ev - 'ry prom-ise that I gave _ her, So
Brass, W.W.
Cls. (sust.)
won't you kind - ly do a girl a great big fav - or? _ And
Cls.
(+ Saxs)

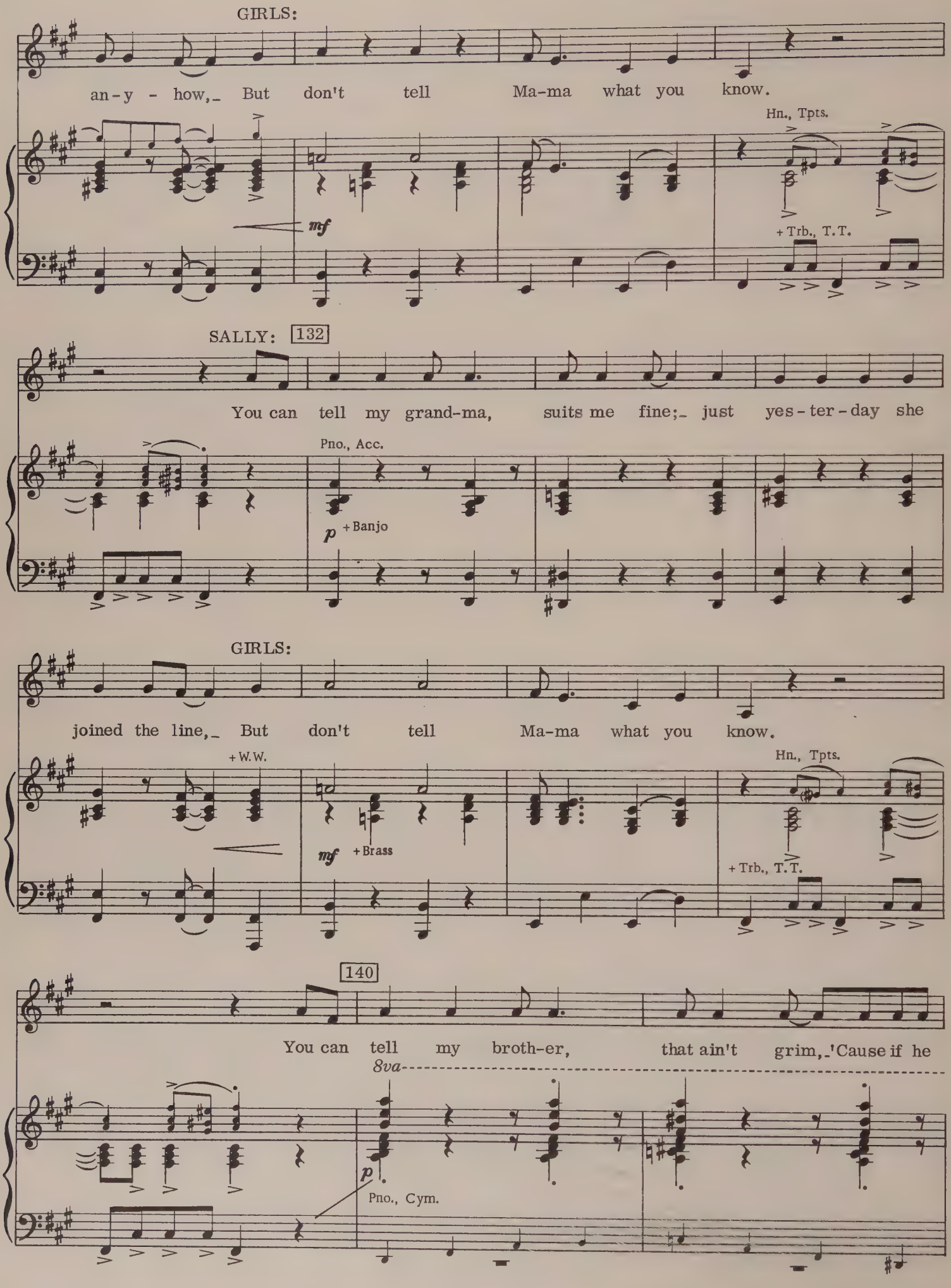

51
please, my_ sweet pa - ta-ter, Keep this_ from the ma-ter,
B.D.
W. Blk.
Though my dance is not a-gainst the law. You can
W.W., Acc. 8va
Brass
ff
Trb., Tom Tom
59
tell my Pa-pa, that's all right, "Cause he comes in here
p
ev-'ry night,_ But don't tell Ma-ma what you

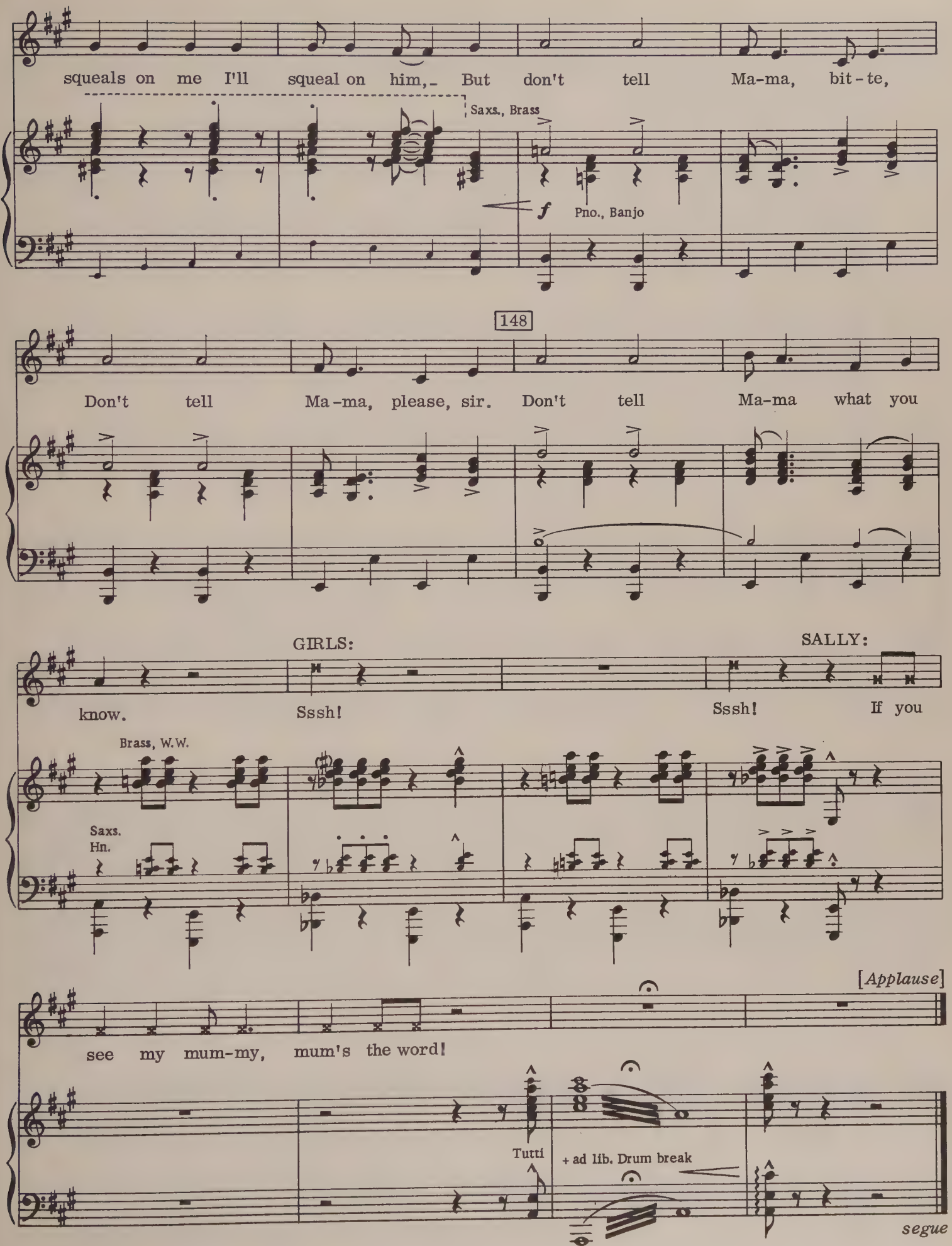

saw!
W.W., Acc.
ff Brass, Tom Tom
69
GIRLS:
Ma - ma thinks I'm on a tour of Eu - rope, With a cou-ple of my
Cls., Acc.
+ Brass
Banjo, Pno.
Cls., Acc.
+ Brass
Banjo, Pno.
school chums And a la-dy chap-er - one.
Brass 8va
Brass
77
Ma - ma does n't e-ven have an ink - ling That I left them all in
Hn., Ten. Sax., Trbs.


Ant - werp
And I'm tour-ing on my own.
So
Acc.
+ Brass
85
please, sir, if you run in - to my ma - ma,
W.W.
+ Hn., Acc.
+ Hn., Acc.
p
SALLY:
Don't re-veal my in-dis - cre - tion.
Just leave well e-nough a - lone.
rall.
Ez arp. ad lib.
92 Tempo
GIRLS:
SALLY:
GIRLS:
SALLY:
Hush up,
Don't tell Ma-ma.
Shush up,
Don't tell Ma-ma,
Acc.
Trb.


GIRLS:
Don't tell Ma-ma what-ev - er you do.
W.W.
+ Brass
Brass, W.W.
Trb.
ff
Trbs., B.D.
100
SALLY:
If you_ had a se-cret, You bet_ I could keep it.
Acc.
Cow Bell
W. Blk.
GIRLS:
I would nev-er tell_ on you. You
Cls.
Pno., W.W.
+ Brass
f
108
would - n't want to get me in a pick - le_
Cls. (sust.)
+ Trbs., Hn.

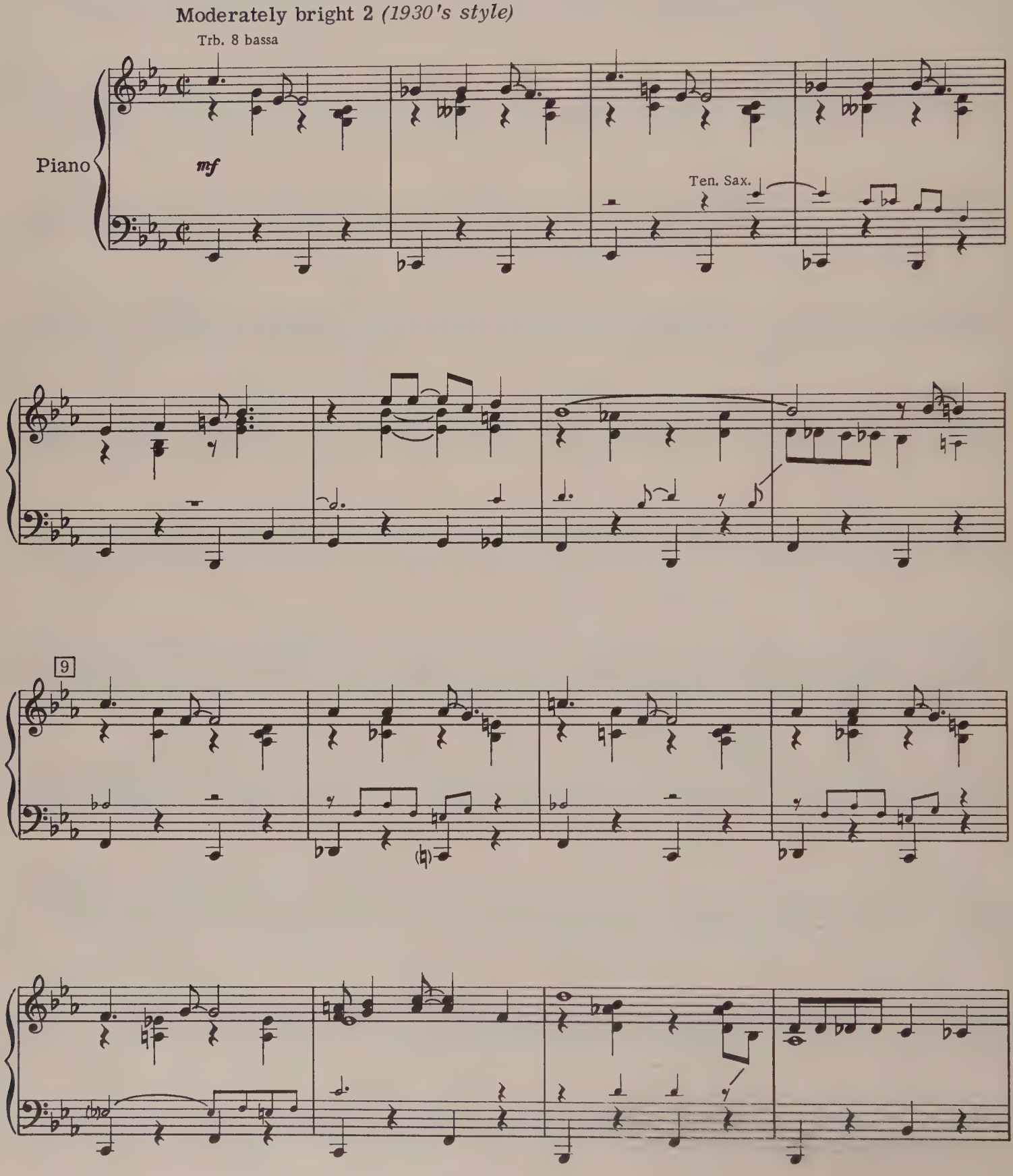

SALLY:
And have her go and cut me off with - out a
+Brass
W.W.
+Brass
Cym.
ALL:
116
nick - el. So let's trust one an - oth-er, Keep this
W.W.
Cow Bell
Trbs.
W. Blk.
Trb.
from my moth-er, Though I'm still as pure as moun-tain snow.
Hn., Tpts.
+Trbs., Tom Tom
SALLY:
124
You can tell my un-cle, here and now, 'Cause he's my a - gent
Acc.
W.W.
p

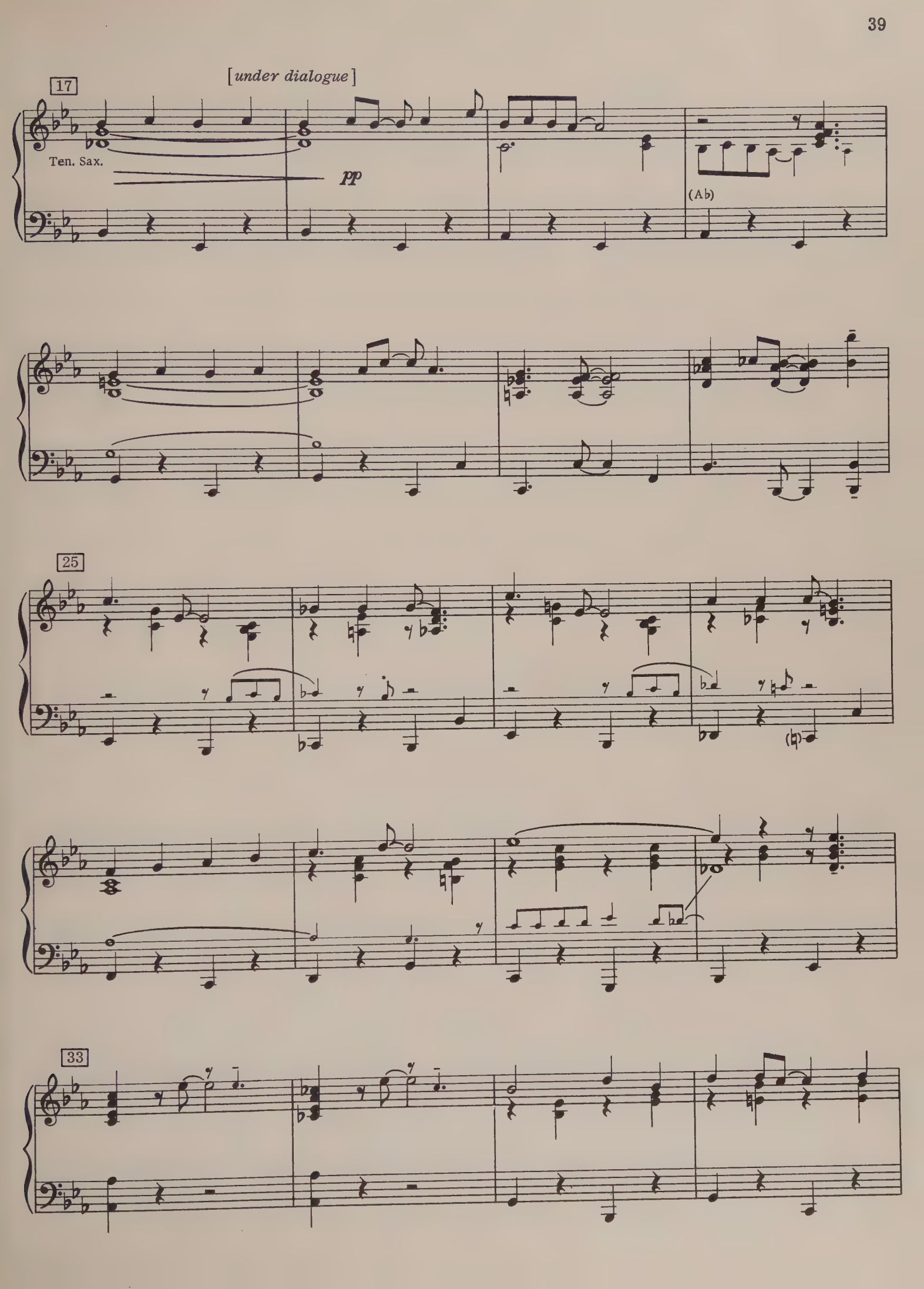

GIRLS:
an-y - how,_ But don't tell Ma-ma what you know.
Hn., Tpts.
mf
+ Trb., T.T.
SALLY: 132
You can tell my grand-ma, suits me fine;_ just yes-ter-day she
Pno., Acc.
p + Banjo
GIRLS:
joined the line,_ But don't tell Ma-ma what you know.
+ W.W.
Hn., Tpts.
mf + Brass
+ Trb., T.T.
140
You can tell my broth-er, that ain't grim,_'Cause if he
8va
p
Pno., Cym.

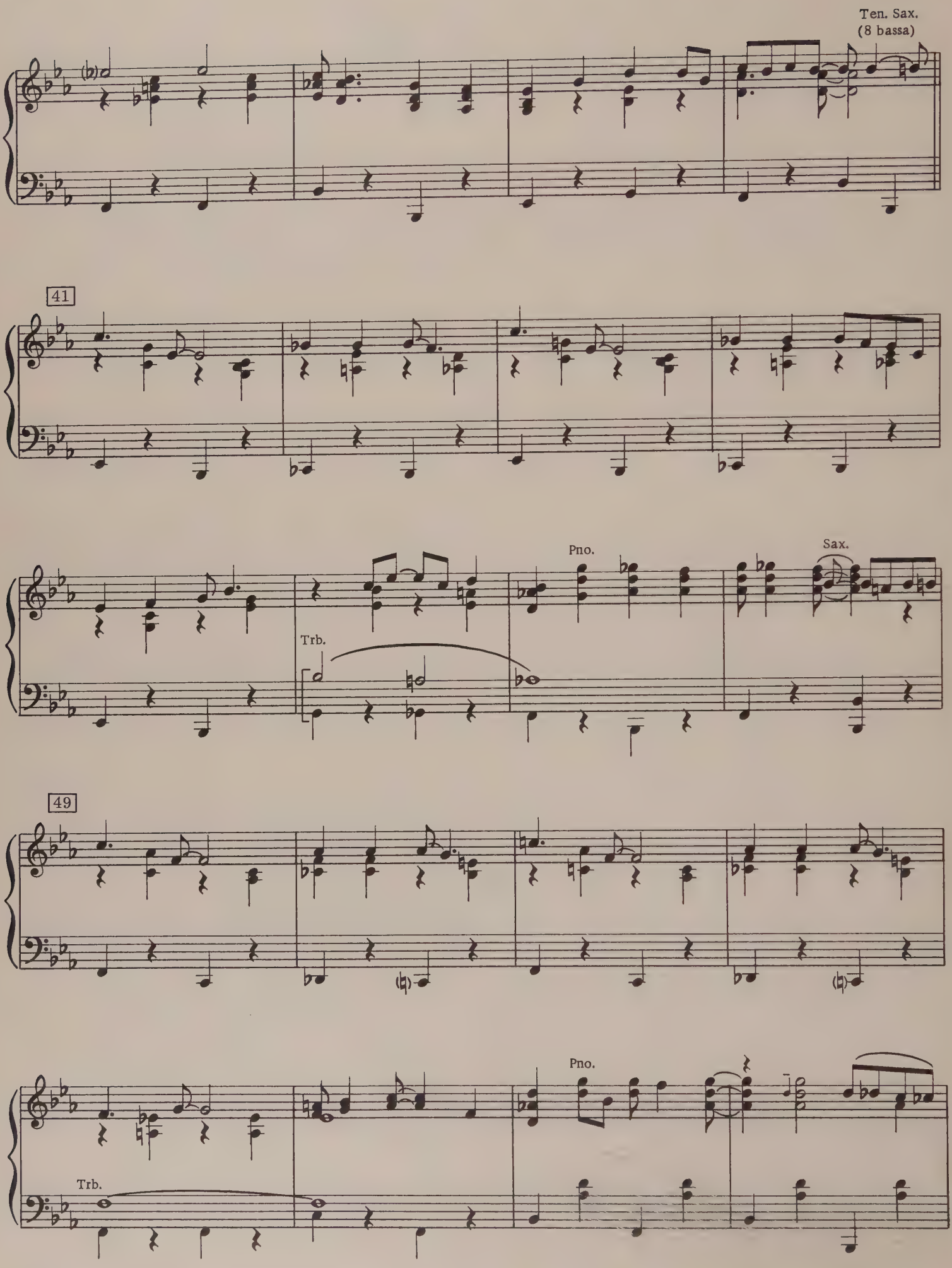

squeals on me I'll squeal on him,- But don't tell Ma-ma, bit-te,
Saxs., Brass
f
Pno., Banjo
148
Don't tell Ma-ma, please, sir. Don't tell Ma-ma what you
GIRLS:
SALLY:
know.
Sssh!
Sssh!
If you
Brass, W.W.
Saxs.
Hn.
[Applause]
see my mum-my, mum's the word!
Tutti
+ ad lib. Drum break
segue

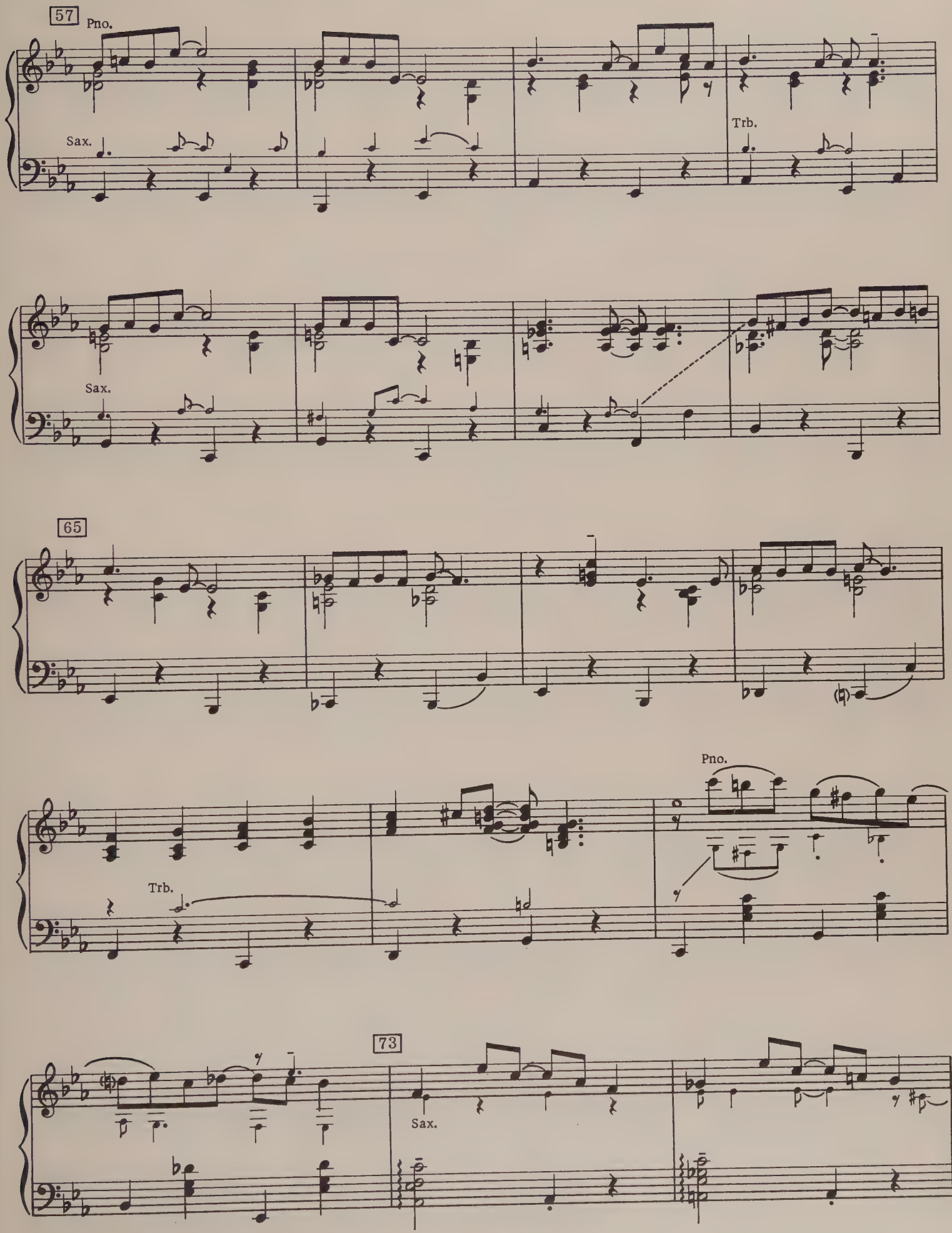
No. 5A

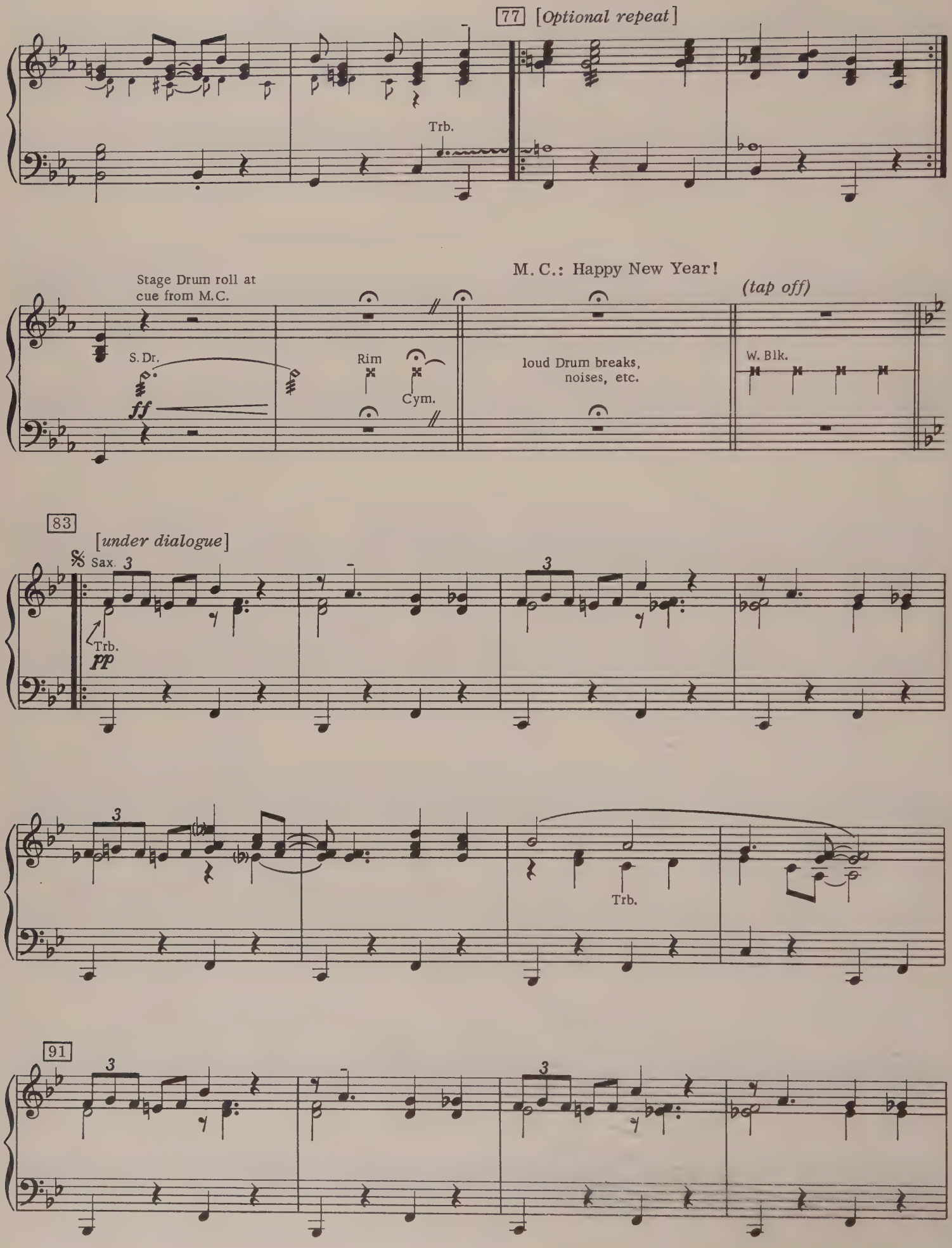
Don't Tell Mama
(Stage Band)

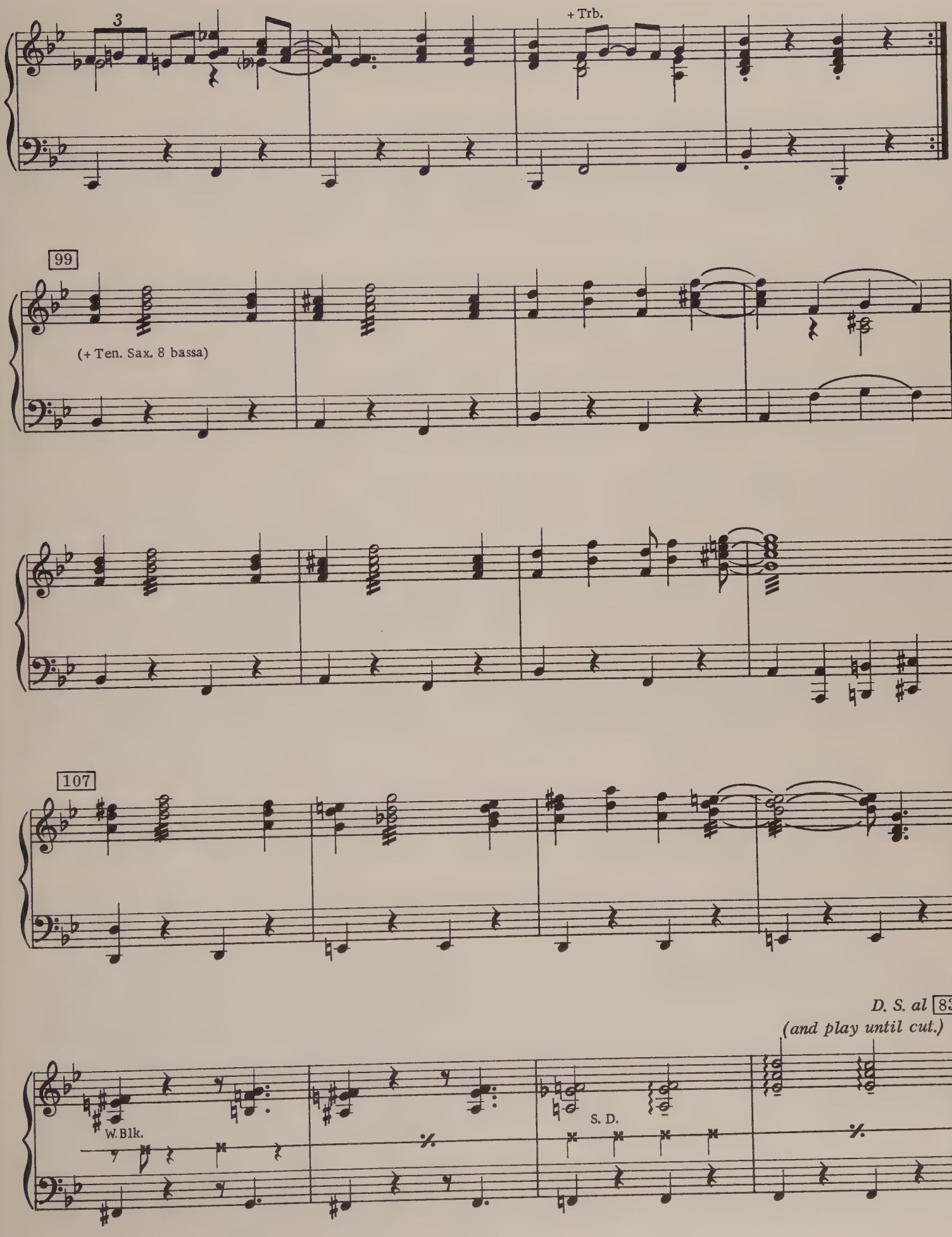



[under dialogue]
17
Ten. Sax.
pp
(Ab)
25
33

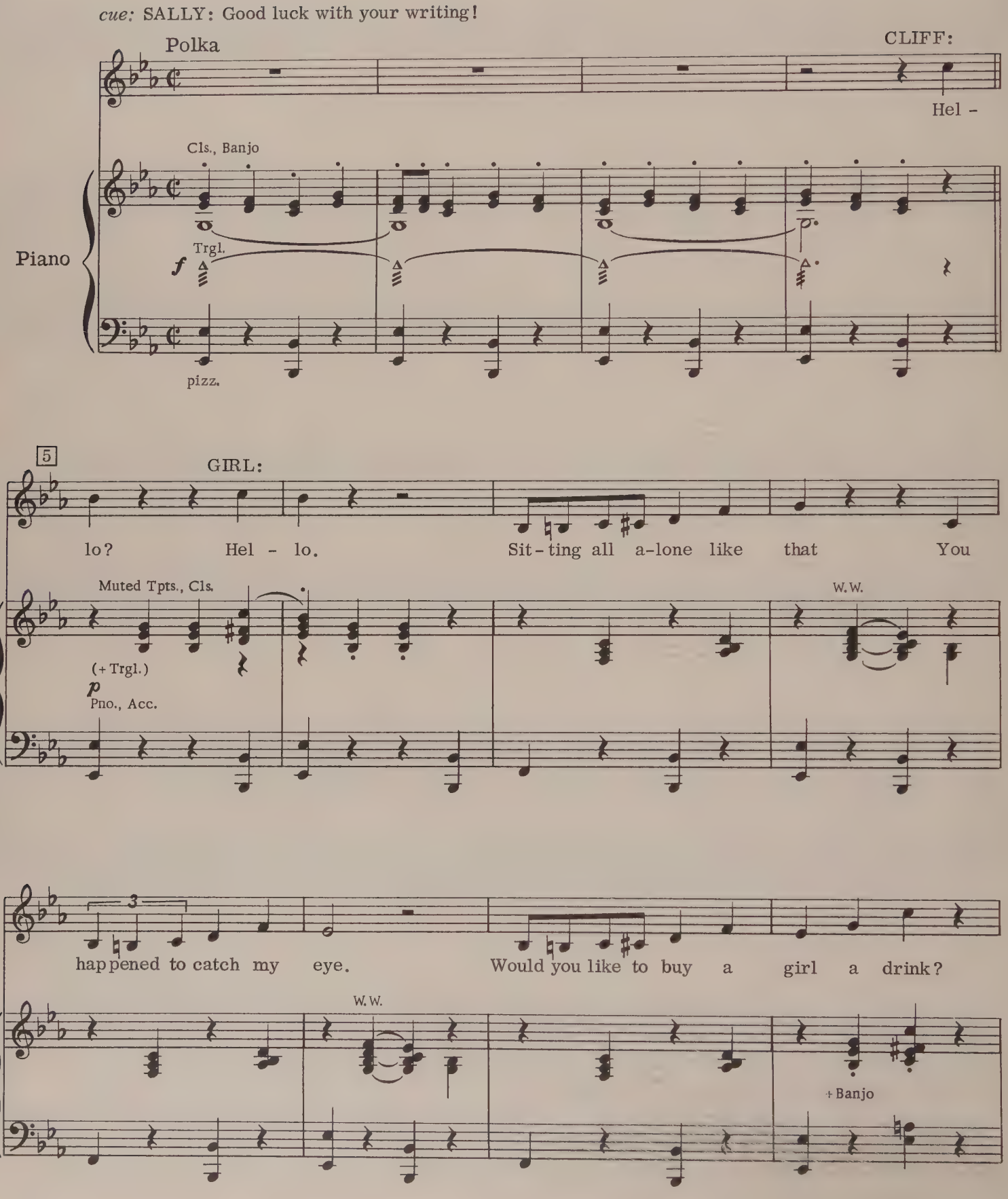

Ten. Sax.
(8 bassa)
41
Pno.
Sax.
Trb.
49
Pno.
Trb.

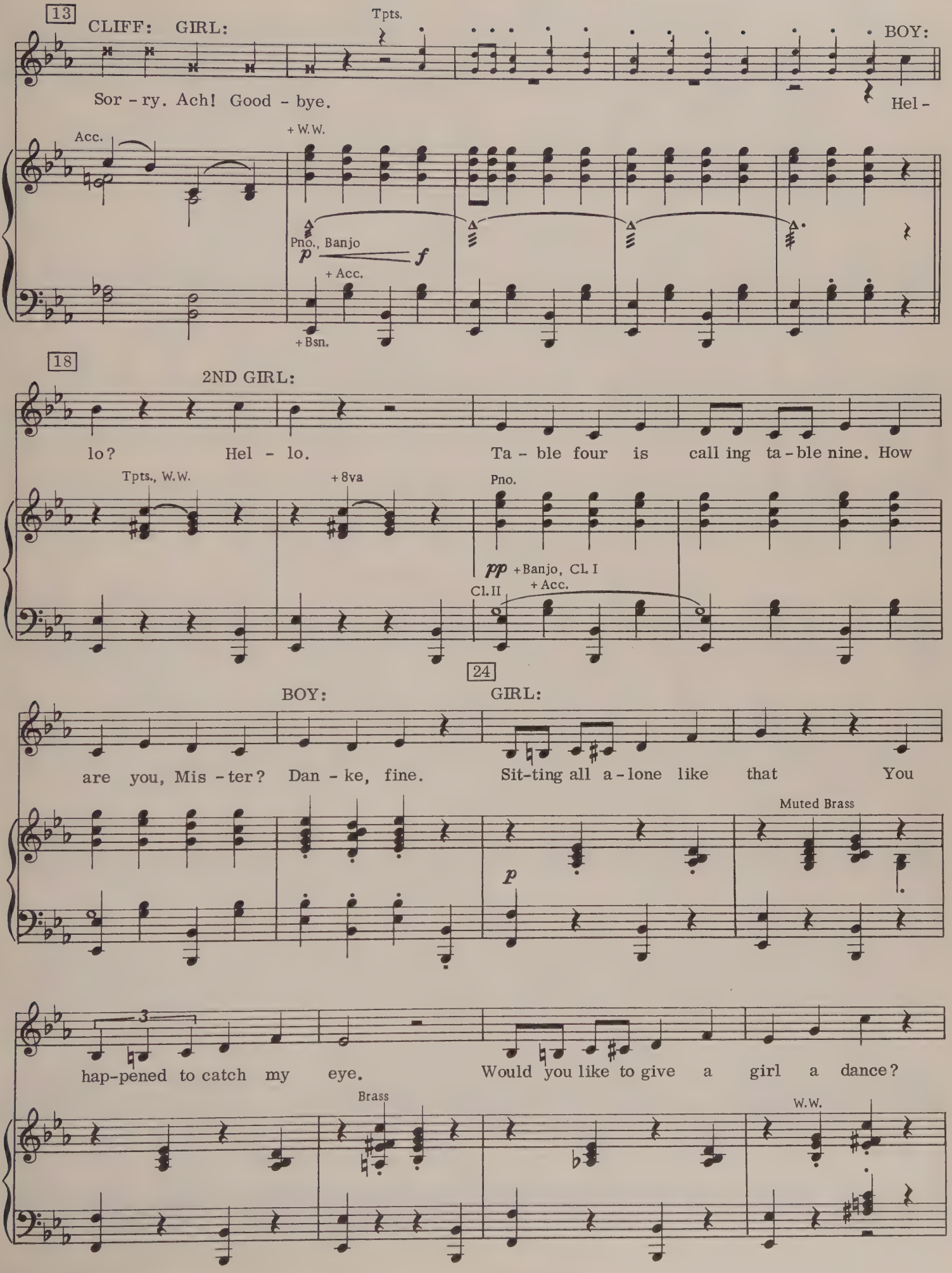

57
Pno.
Sax.
Trb.
Sax.
65
Trb.
Pno.
73
Sax.

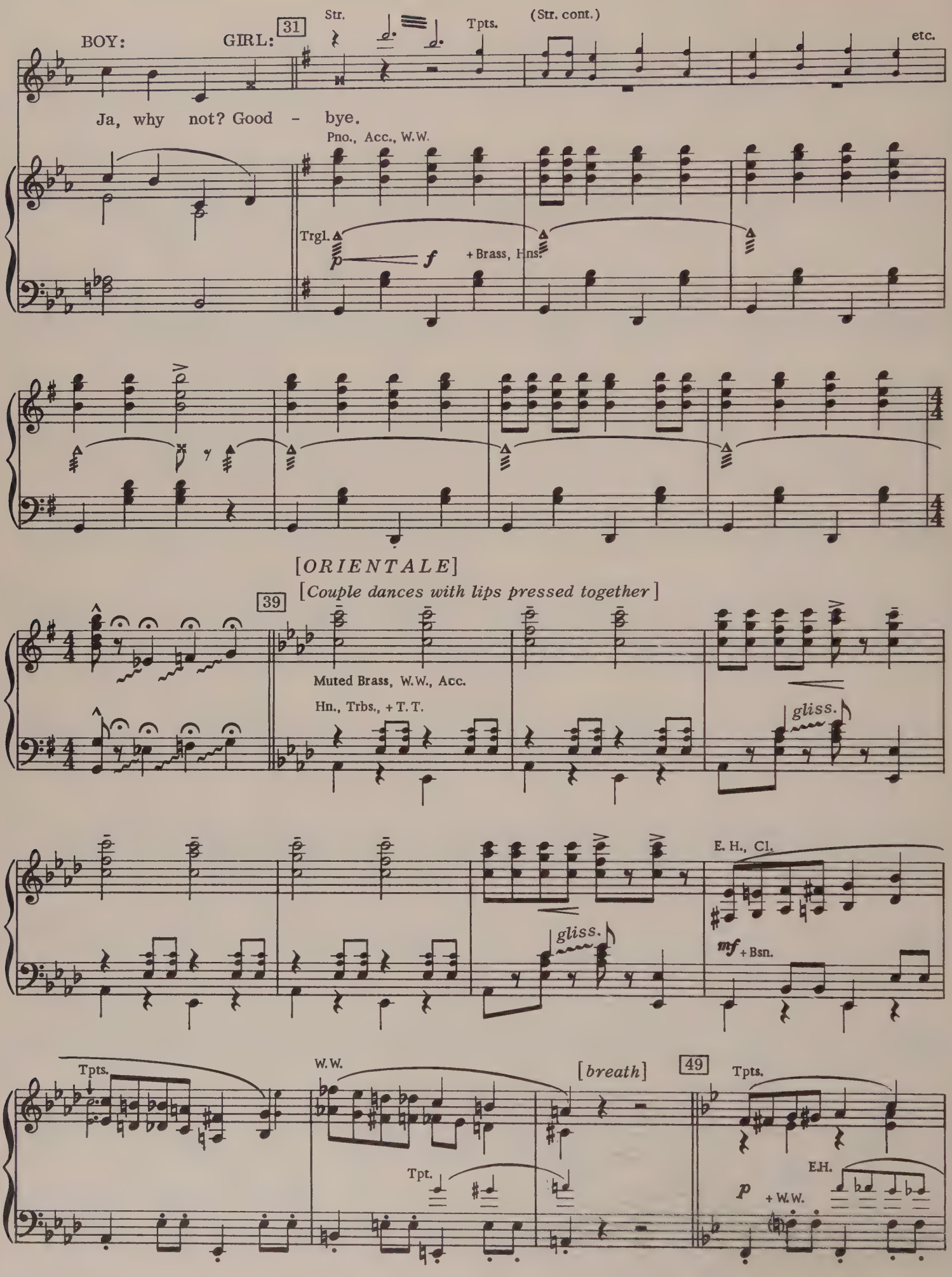

77 [Optional repeat]
Trb.
Stage Drum roll at cue from M.C.
M. C.: Happy New Year!
(tap off)
S. Dr.
ff
Rim
Cym.
loud Drum breaks, noises, etc.
W. Blk.
83
[under dialogue]
Sax.
3
Trb.
pp
Trb.
91

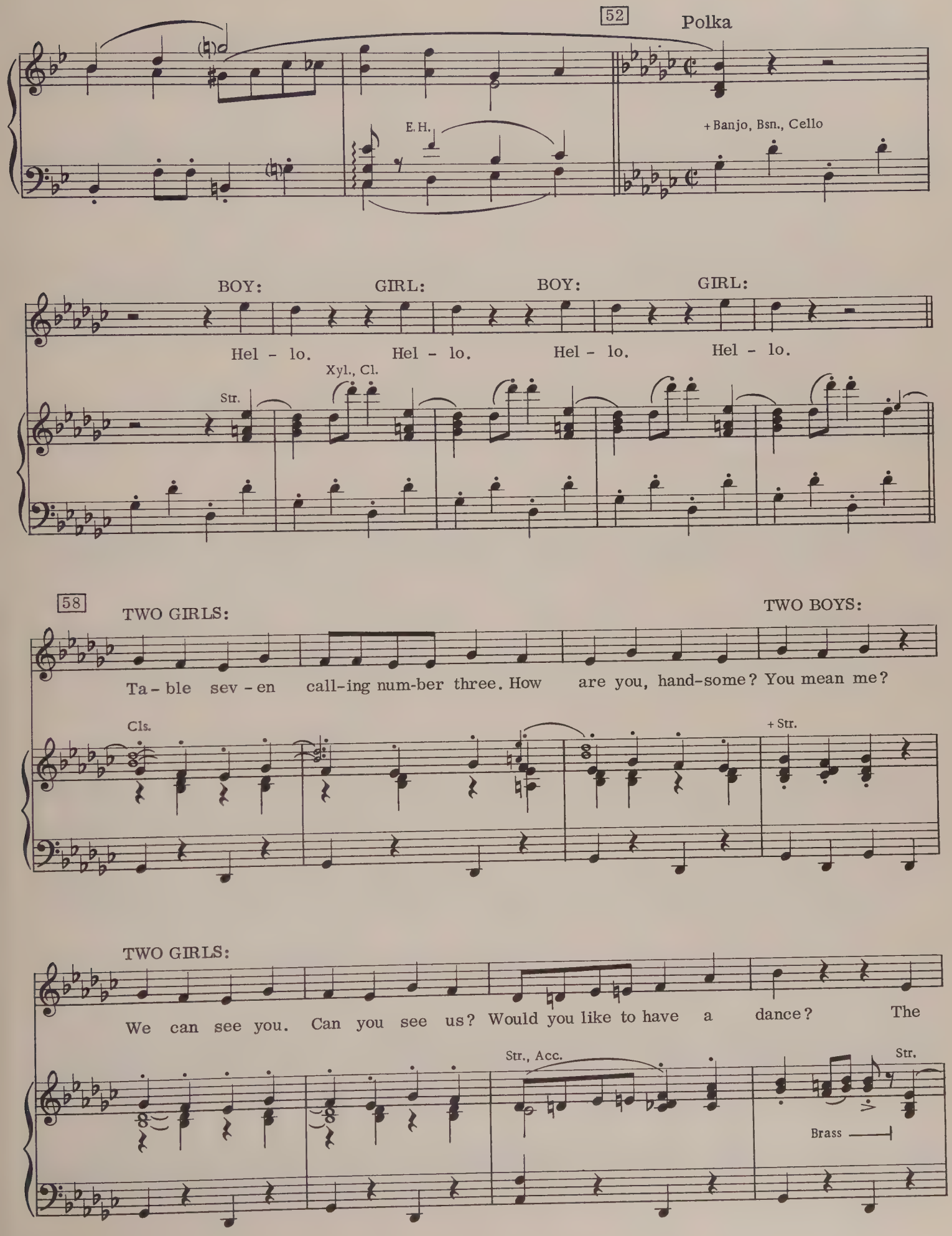

3
+ Trb.
99
(+ Ten. Sax. 8 bassa)
107
D. S. al 83
(and play until cut.)
W. Blk.
S. D.

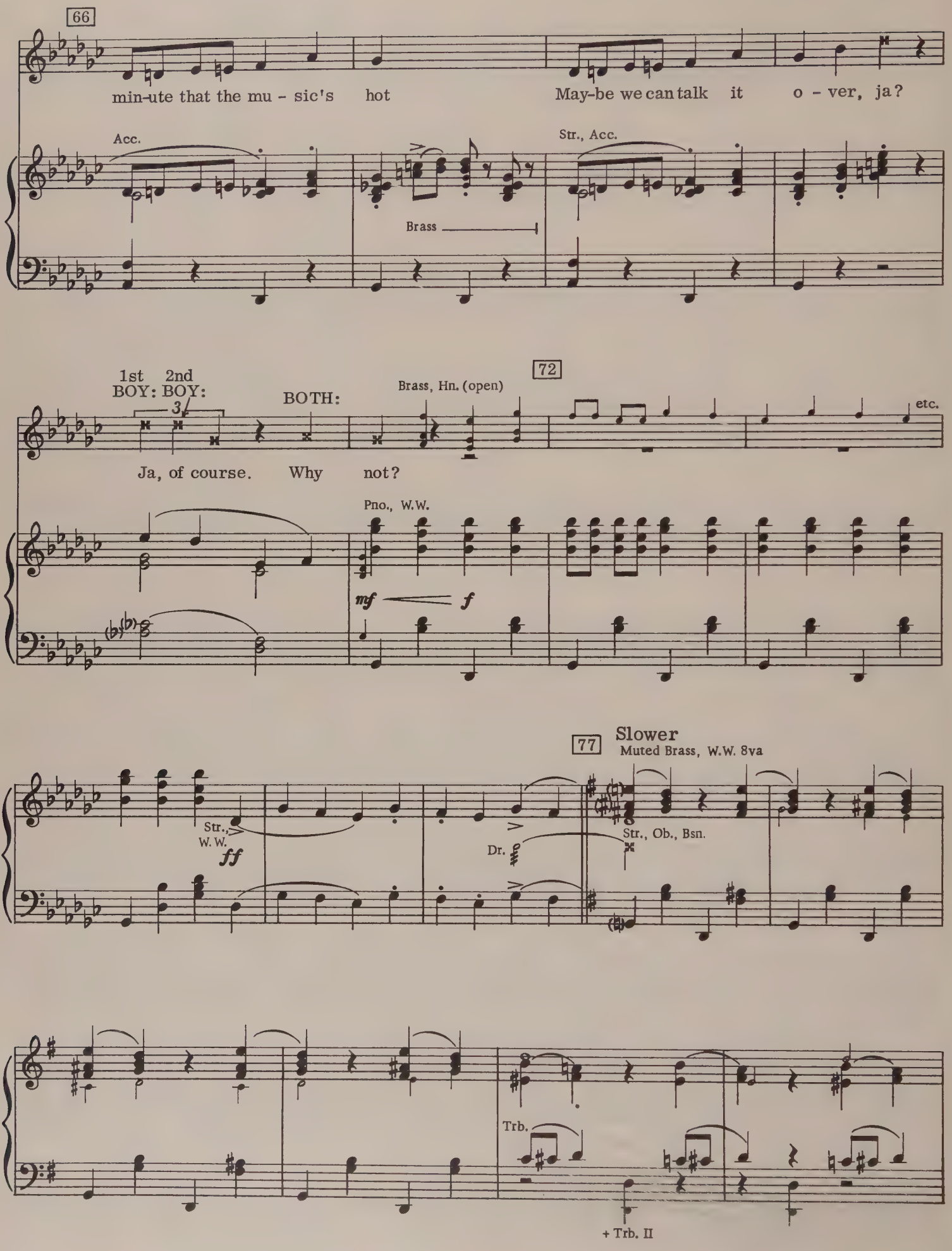
No. 6 Telephone Dance

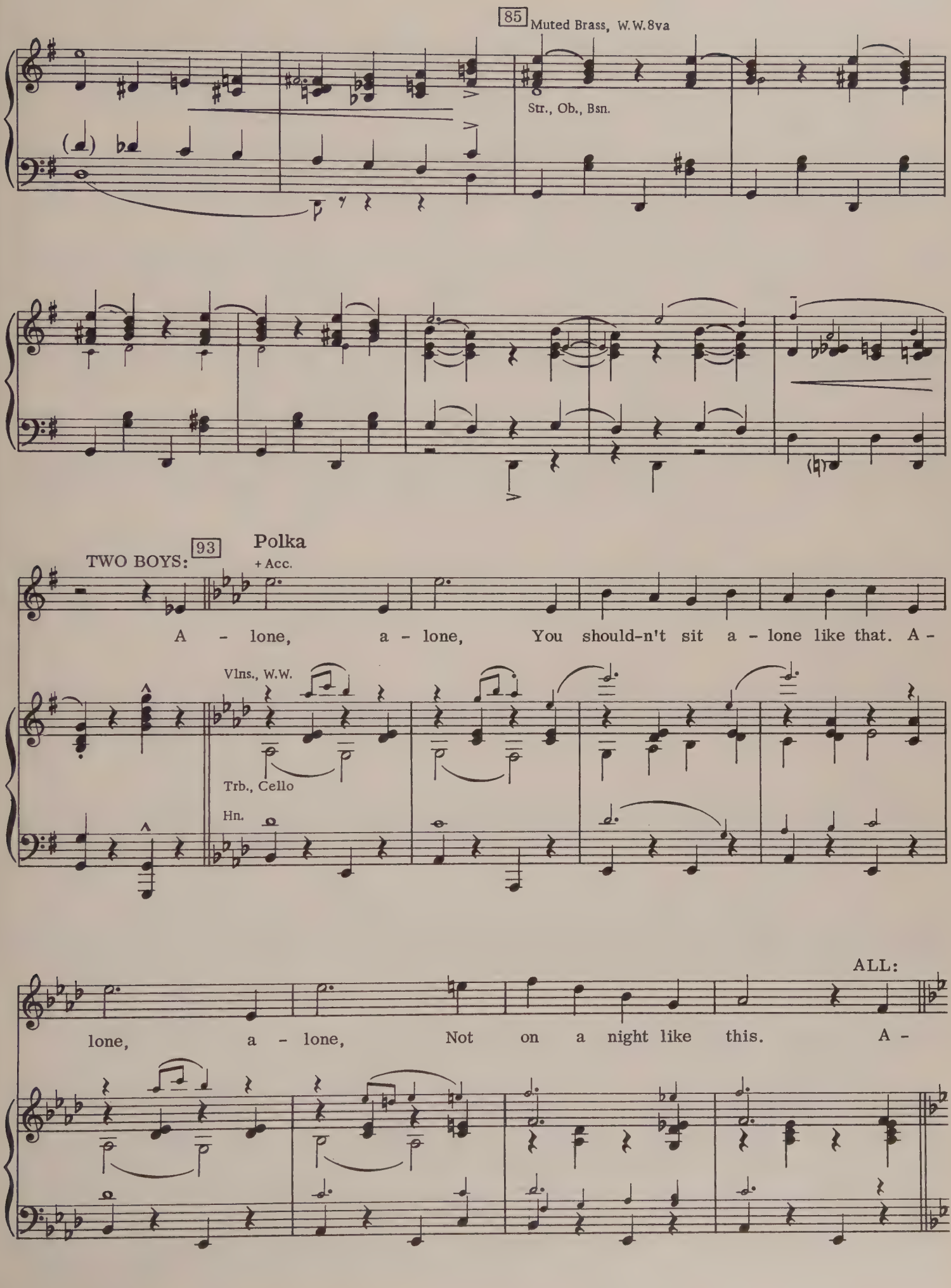


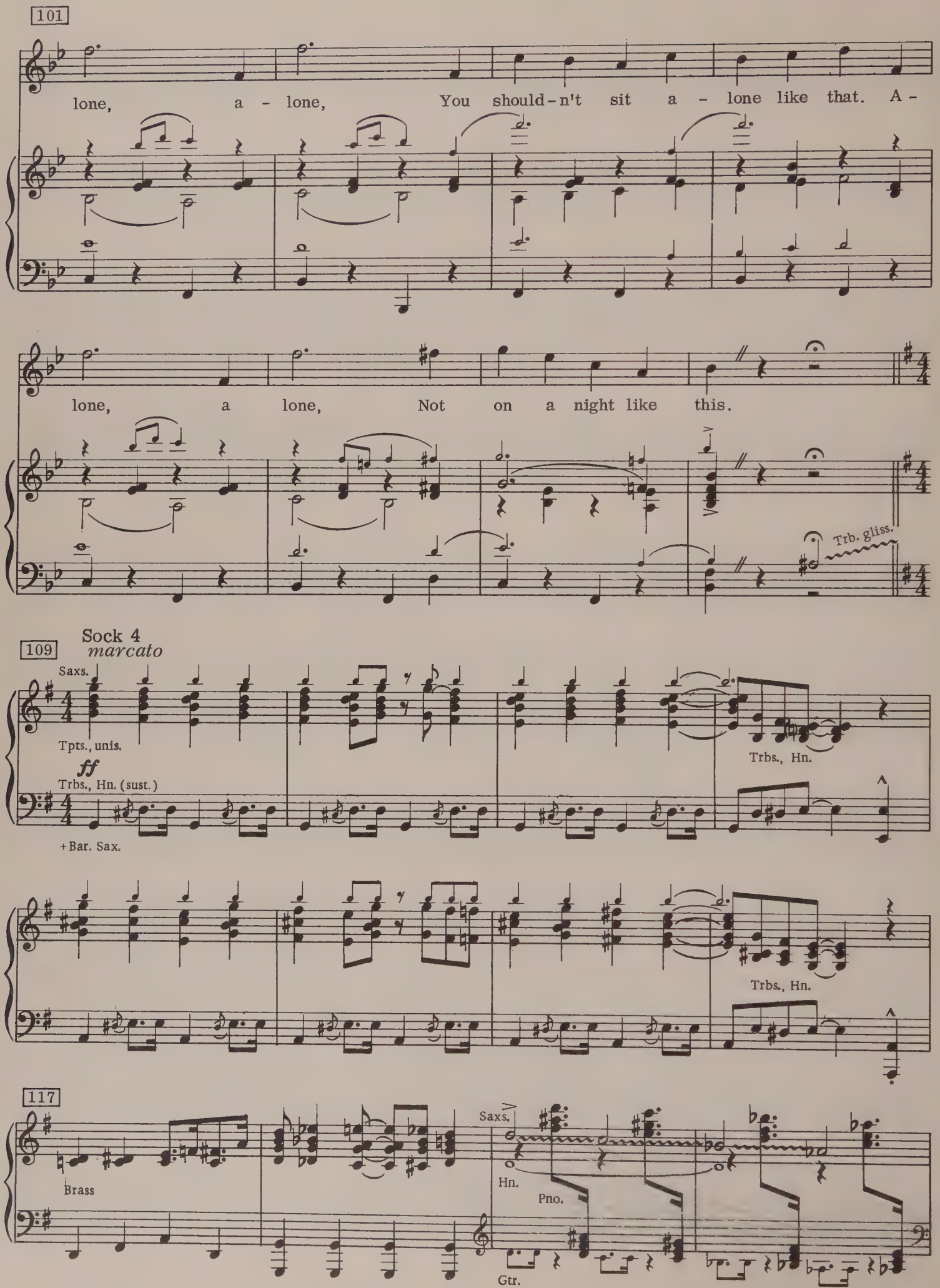

13
CLIFF: GIRL:
Tpts.
BOY:
Sor - ry. Ach! Good - bye.
Hel -
Acc.
+ W.W.
Pno., Banjo
p
f
+ Acc.
+ Bsn.
18
2ND GIRL:
lo? Hel - lo. Ta - ble four is call ing ta - ble nine. How
Tpts., W.W.
+ 8va
Pno.
pp
+ Banjo, Cl. I
Cl. II
+ Acc.
24
BOY:
GIRL:
are you, Mis - ter? Dan - ke, fine. Sit-ting all a - lone like that You
Muted Brass
p
3
hap-pened to catch my eye. Would you like to give a girl a dance?
Brass
W.W.

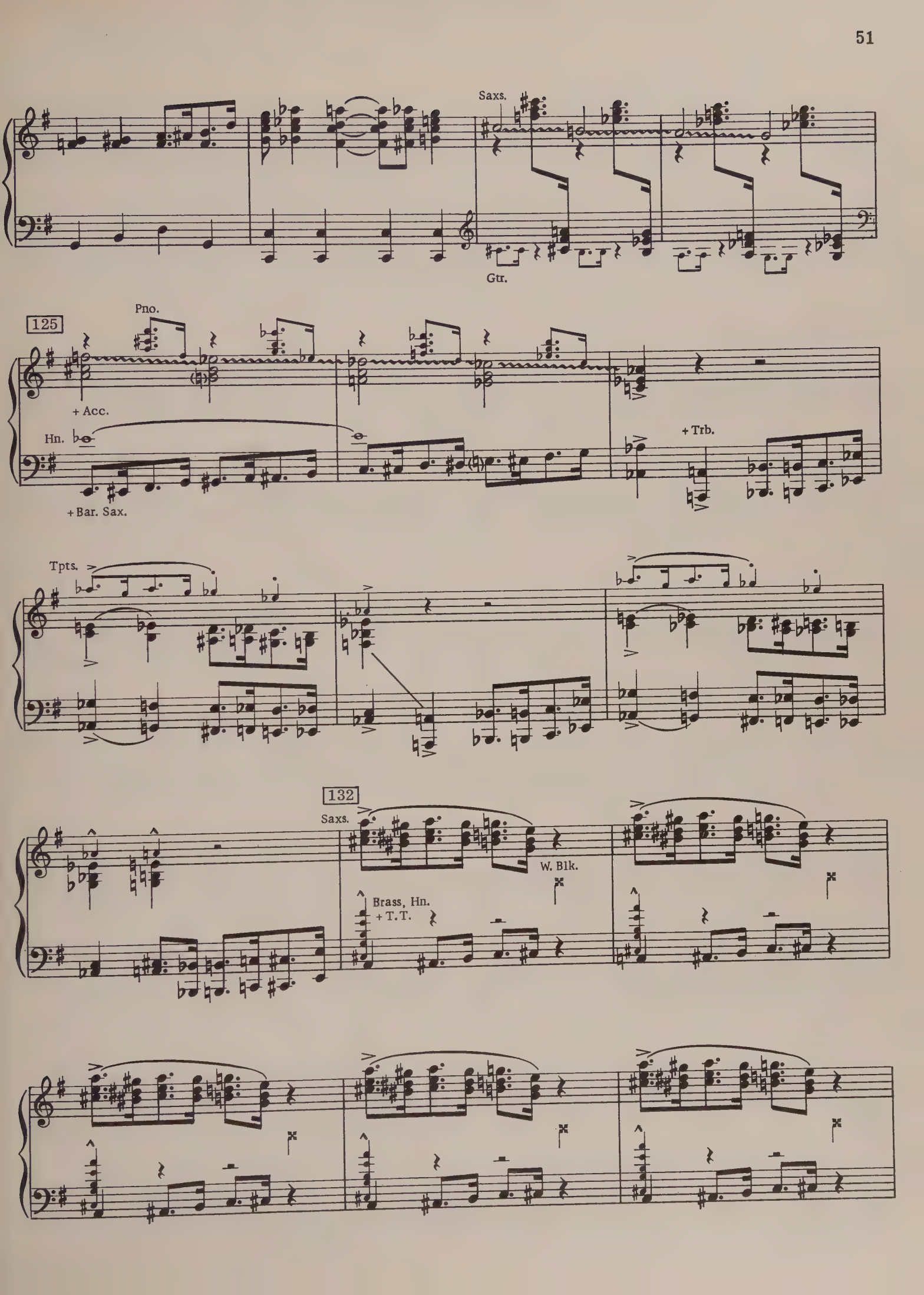

BOY:
GIRL:
31
Str.
Tpts.
(Str. cont.)
etc.
Ja, why not? Good - bye.
Pno., Acc., W.W.
Trgl.
p
f
+ Brass, Hns.
[ORIENTALE]
[Couple dances with lips pressed together]
39
Muted Brass, W.W., Acc.
Hn., Trbs., + T.T.
gliss.
E. H., Cl.
mf
+ Bsn.
Tpts.
W.W.
[breath]
49
Tpts.
Tpt.
E.H.
p
+ W.W.

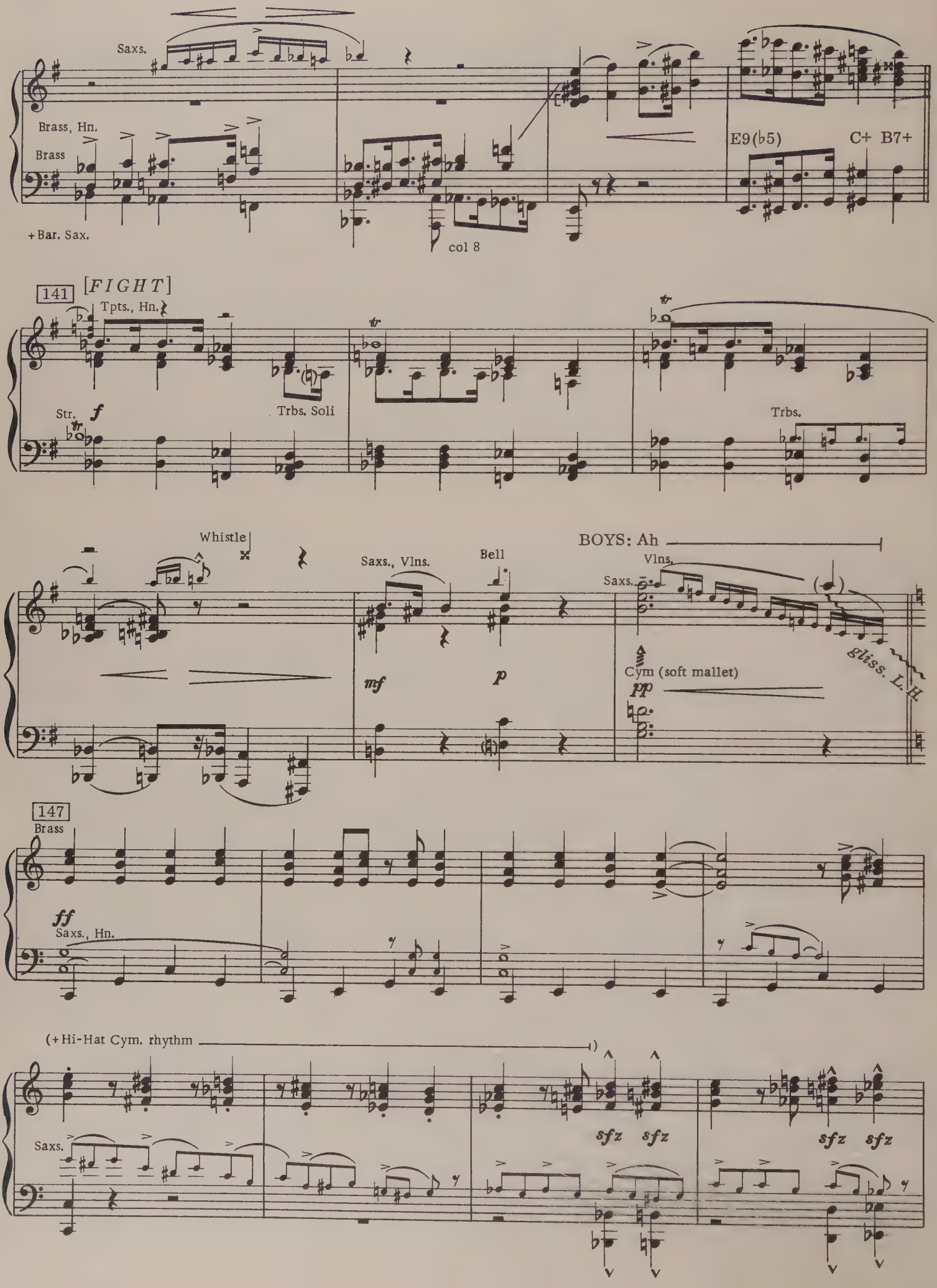

52
Polka
E.H.
+ Banjo, Bsn., Cello
BOY:
GIRL:
BOY:
GIRL:
Hel - lo.
Hel - lo.
Hel - lo.
Hel - lo.
Xyl., Cl.
Str.
58
TWO GIRLS:
TWO BOYS:
Ta - ble sev - en call-ing num-ber three. How are you, hand-some? You mean me?
Cls.
+ Str.
TWO GIRLS:
We can see you. Can you see us? Would you like to have a dance? The
Str., Acc.
Str.
Brass

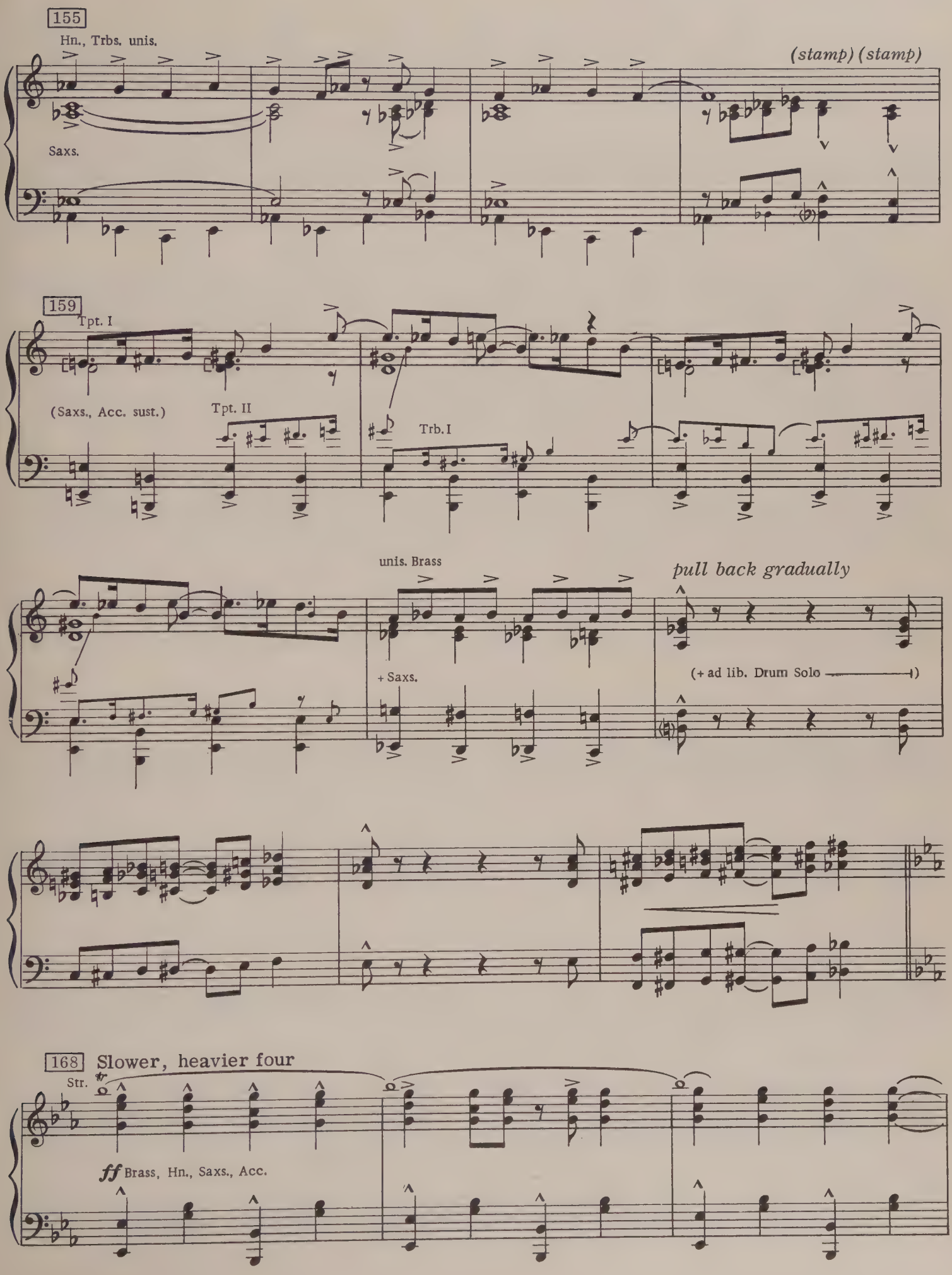

66
min-ute that the mu - sic's hot
May-be we can talk it o - ver, ja?
Acc.
Str., Acc.
Brass
1st BOY:
2nd BOY:
BOTH:
Ja, of course. Why not?
Brass, Hn. (open)
72
etc.
Pno., W.W.
mf
f
77
Slower
Muted Brass, W.W. 8va
Str., W.W.
ff
Dr.
Str., Ob., Bsn.
Trb.
+ Trb. II

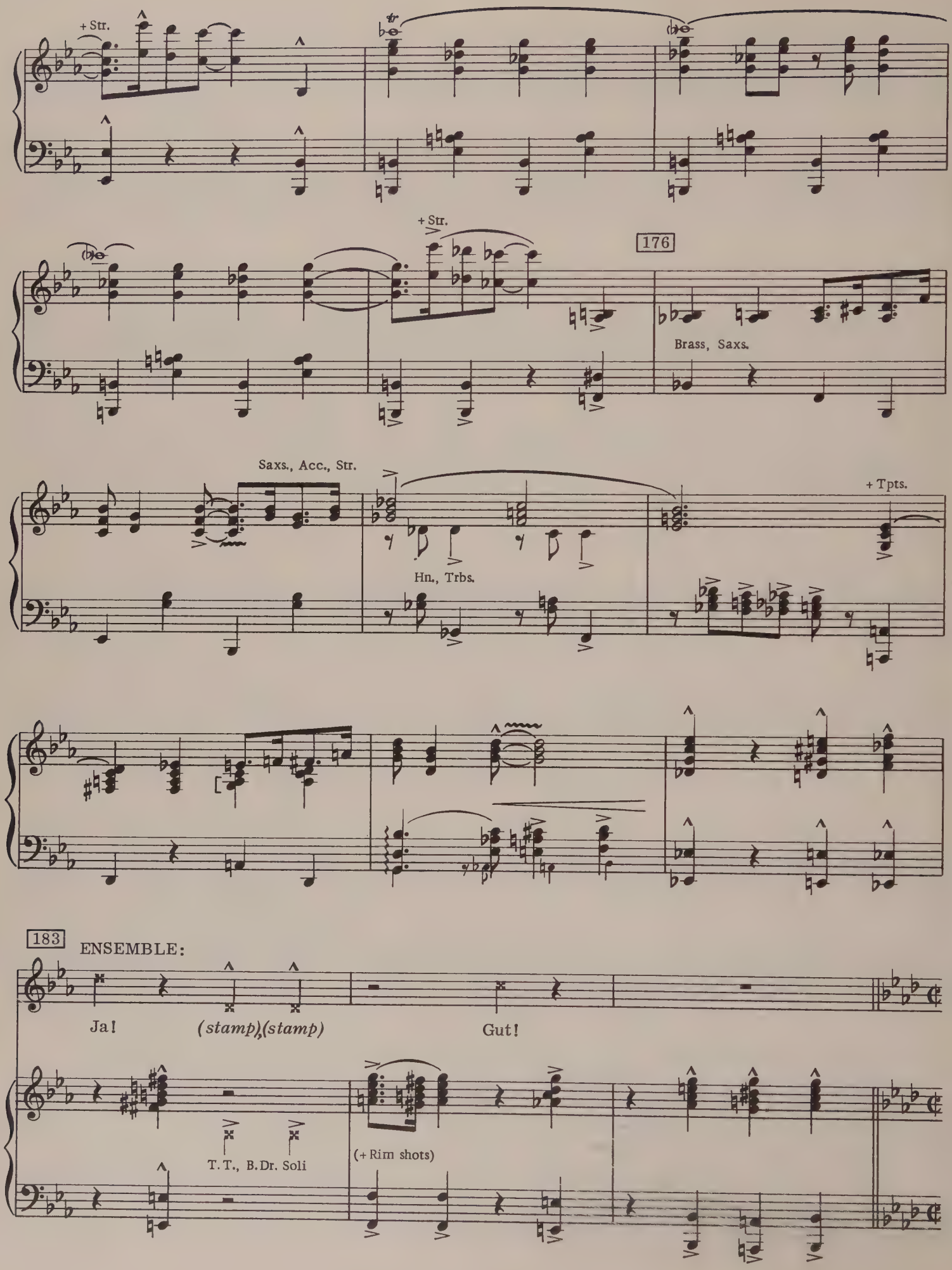

85
Muted Brass, W.W.8va
Str., Ob., Bsn.
TWO BOYS:
93
Polka
+ Acc.
A - lone, a - lone, You should-n't sit a - lone like that. A -
Vlns., W.W.
Trb., Cello
Hn.
ALL:
lone, a - lone, Not on a night like this. A -

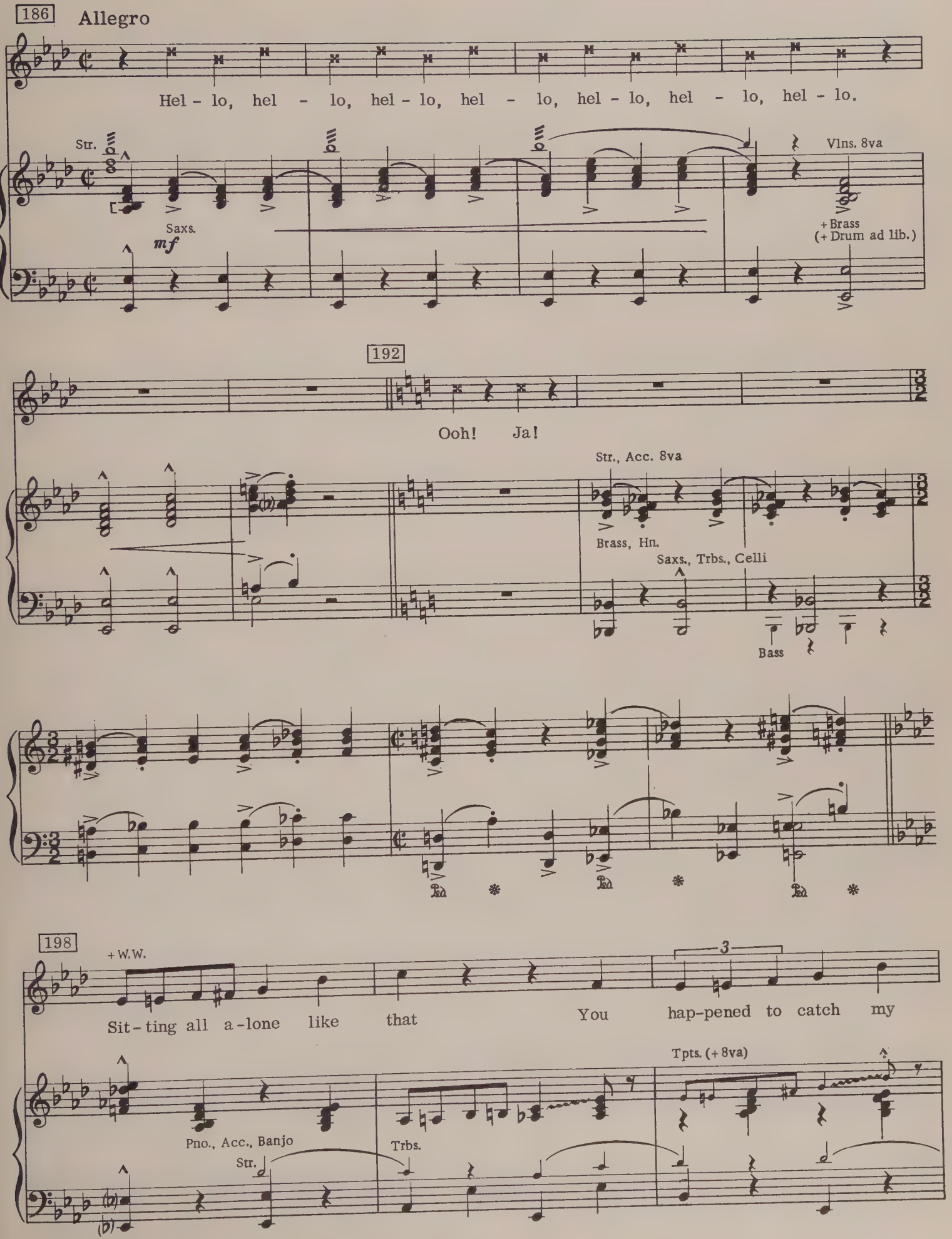

101
lone, a - lone, You should-n't sit a - lone like that. A -
lone, a lone, Not on a night like this.
Trb. gliss.
109
Sock 4
marcato
Saxs.
Tpts., unis.
ff
Trbs., Hn. (sust.)
+Bar. Sax.
Trbs., Hn.
Trbs., Hn.
117
Brass
Saxs.
Hn.
Pno.
Gtr.

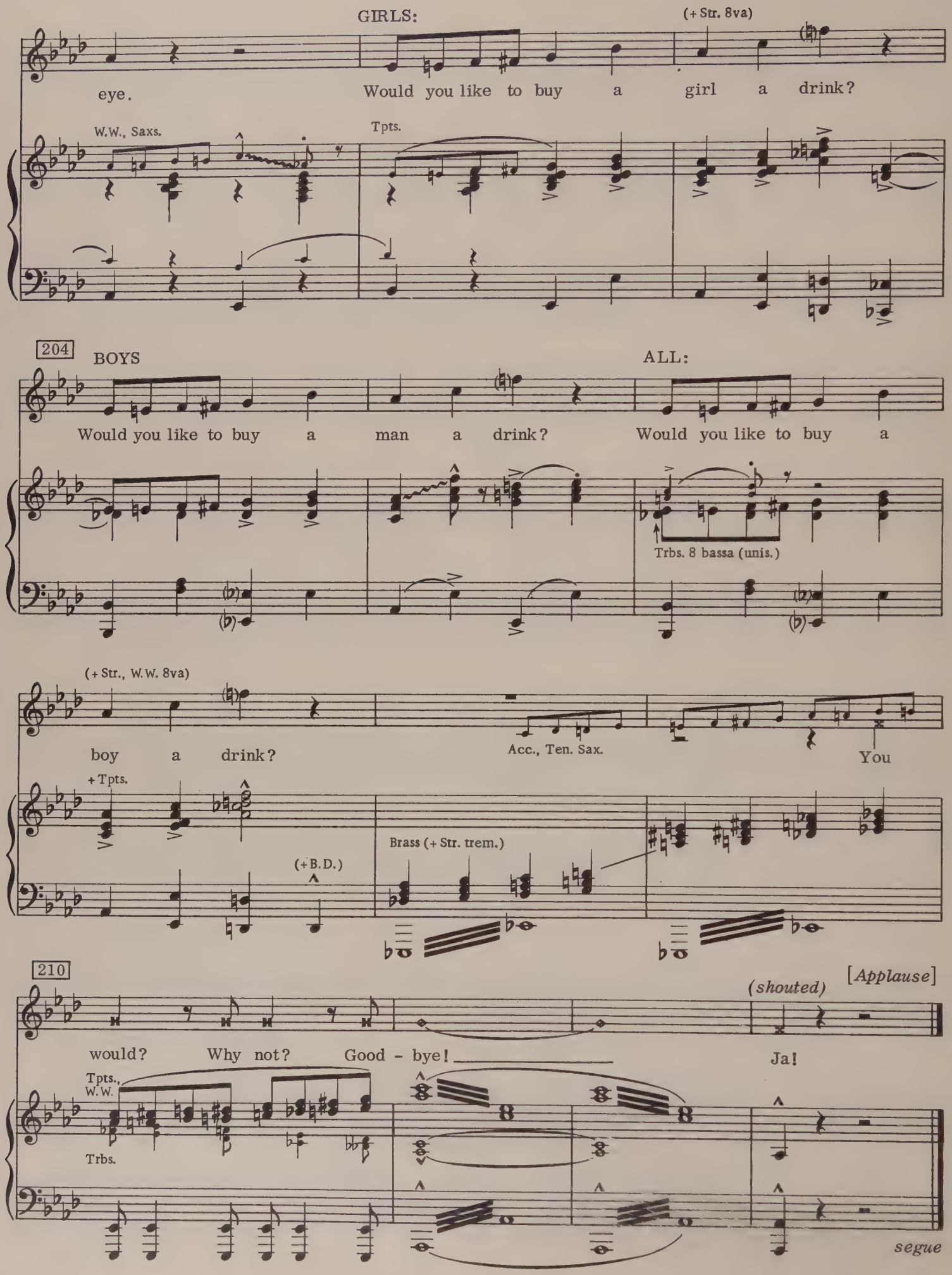

Saxs.
Gtr.
125
Pno.
+ Acc.
Hn.
+ Bar. Sax.
+ Trb.
Tpts.
132
Saxs.
W. Blk.
Brass, Hn.
+ T.T.


Saxs.
Brass, Hn.
Brass
+ Bar. Sax.
col 8
E9(♭5)
C+ B7+
141
[FIGHT]
Tpts., Hn.
Str.
f
Trbs. Soli
Trbs.
Whistle
Saxs., Vlns.
Bell
mf
p
BOYS: Ah
Vlns.
Saxs.
gliss. L.H.
Cym (soft mallet)
pp
147
Brass
ff
Saxs., Hn.
(+ Hi-Hat Cym. rhythm
Saxs.
sfz sfz
sfz sfz

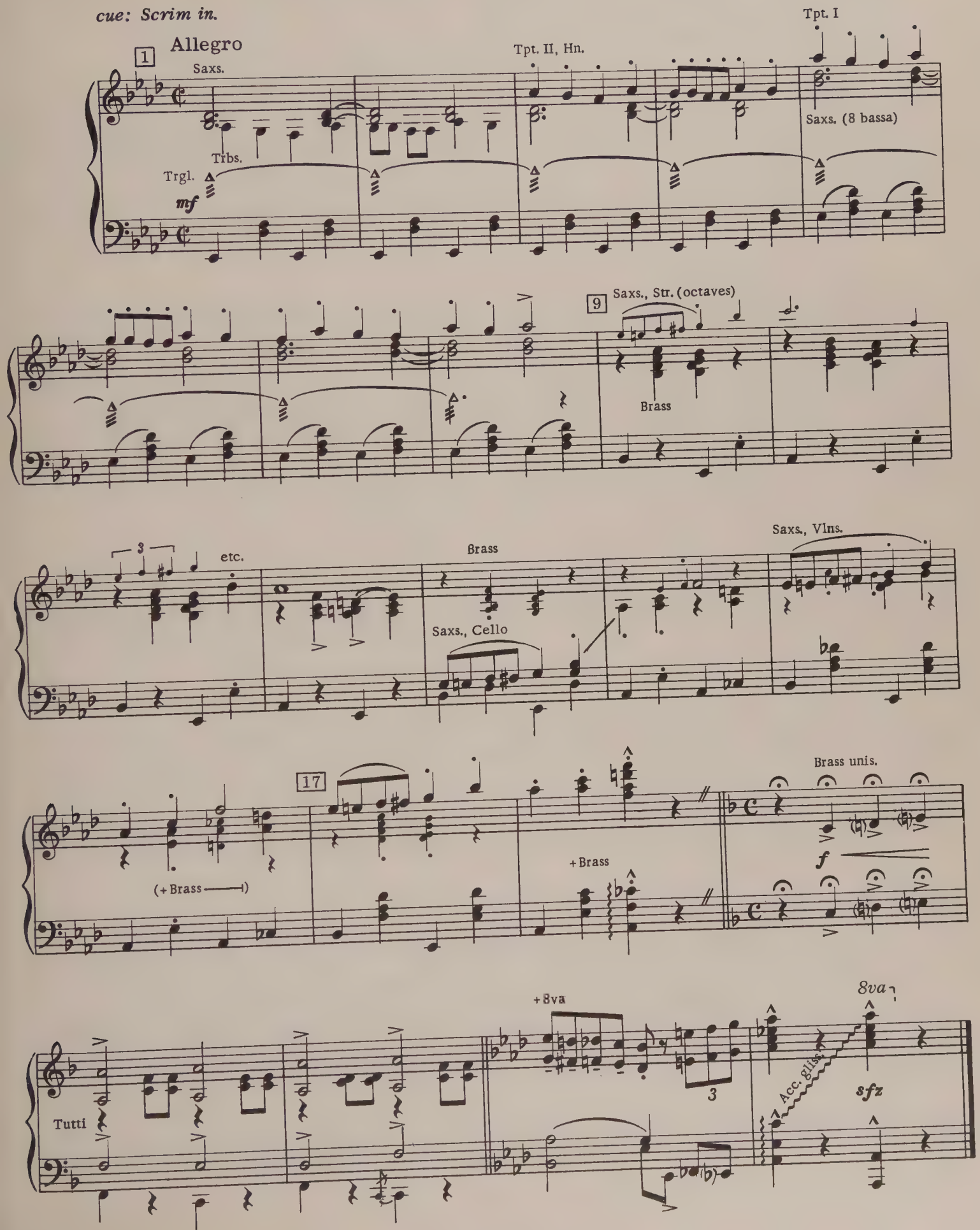

155
Hn., Trbs. unis.
(stamp) (stamp)
Saxs.
159
Tpt. I
(Saxs., Acc. sust.)
Tpt. II
Trb. I
unis. Brass
pull back gradually
+ Saxs.
(+ ad lib. Drum Solo)
168
Slower, heavier four
Str.
ff Brass, Hn., Saxs., Acc.


+ Str.
+ Str.
176
Brass, Saxs.
Saxs., Acc., Str.
Hn., Trbs.
+ Tpts.
183
ENSEMBLE:
Ja!
(stamp) (stamp)
Gut!
T. T., B. Dr. Soli
(+ Rim shots)


186
Allegro
Hel - lo, hel - lo, hel - lo, hel - lo, hel - lo, hel - lo, hel - lo.
Str.
Saxs.
mf
Vlns. 8va
+ Brass
(+ Drum ad lib.)
192
Ooh! Ja!
Str., Acc. 8va
Brass, Hn.
Saxs., Trbs., Celli
Bass
198
+ W.W.
3
Sit - ting all a - lone like that You hap-pened to catch my
Tpts. (+ 8va)
Pno., Acc., Banjo
Str.
Trbs.


GIRLS:
(+ Str. 8va)
eye.
Would you like to buy a girl a drink?
W.W., Saxs.
Tpts.
204
BOYS
ALL:
Would you like to buy a man a drink?
Would you like to buy a
Trbs. 8 bassa (unis.)
(+ Str., W.W. 8va)
boy a drink?
Acc., Ten. Sax.
You
+ Tpts.
Brass (+ Str. trem.)
(+ B.D.)
210
(shouted)
[Applause]
would? Why not? Good - bye!
Ja!
Tpts., W.W.
Trbs.
segue

No. 6A Telephone Crossover



No. 7 Perfectly Marvelous

cue: SALLY: Peculiar? No, not in the least!

Poco agitato

SALLY: *(spoken)* I think people are people, I really do, Cliff. Don't you? I don't think they should be

Piano

Str.

pp

3 made to apologize for anything they do. For example, if I paint my fingernails green and it happens I do

1st time-Fl.; 2nd time-Solo Vln.

Str.

7 paint them green, well, if someone should ask me why I think it's pretty, "I think it's pretty," that's what

L. H.

11 I reply: So, if anyone should ask about you and me one day, you have two alternatives: you can either say

Acc.
Solo

* Fl.

Str.

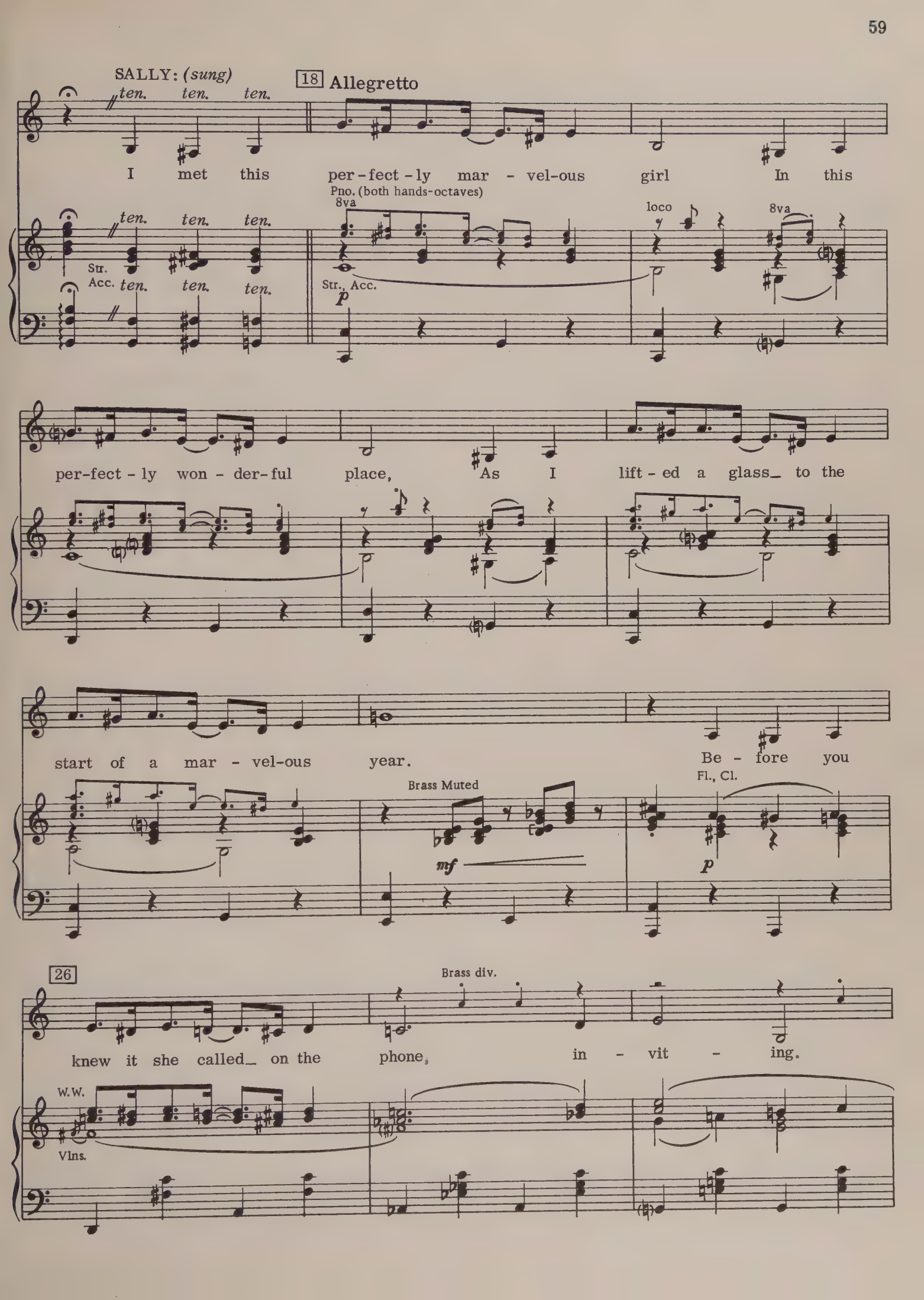
pp

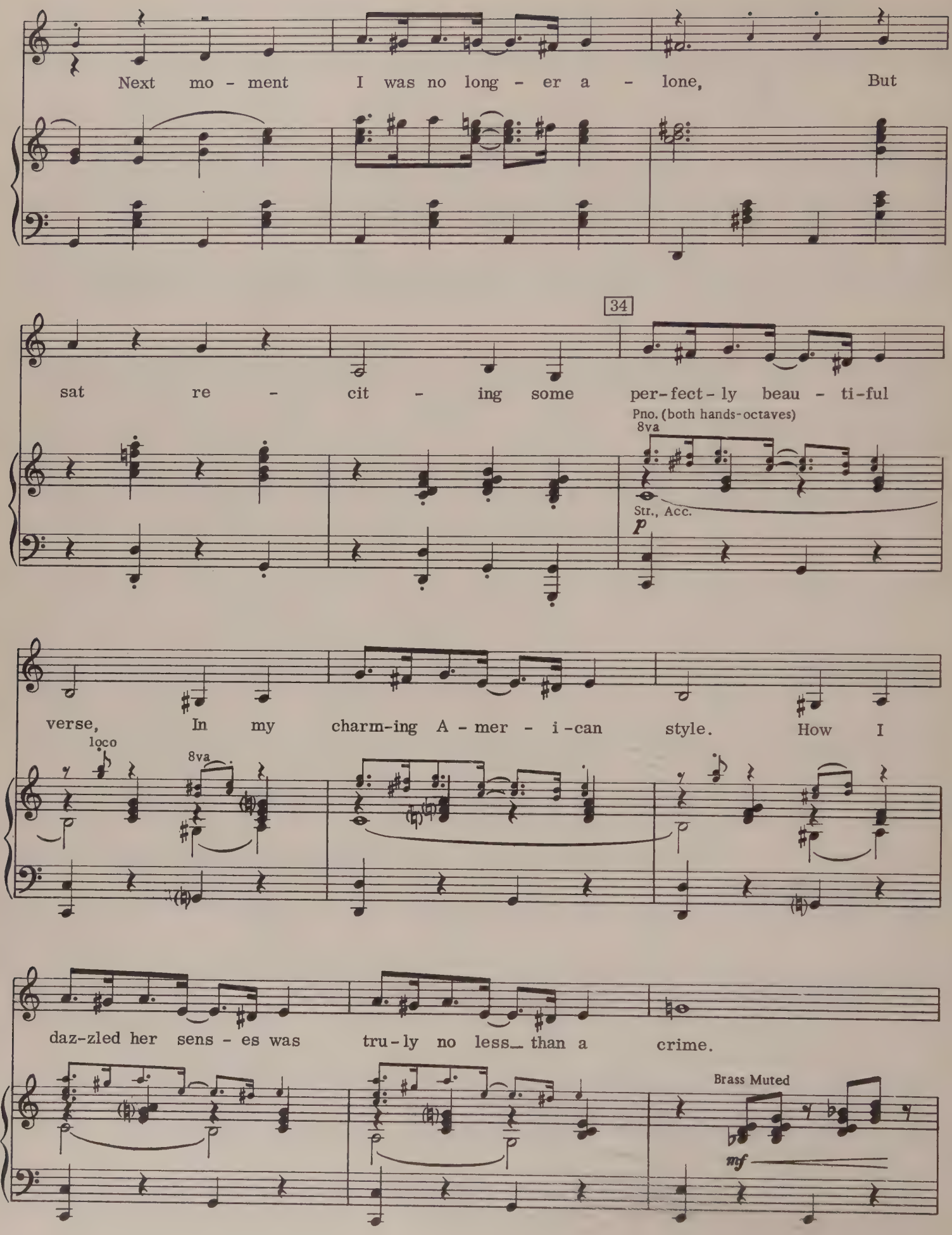
rit.

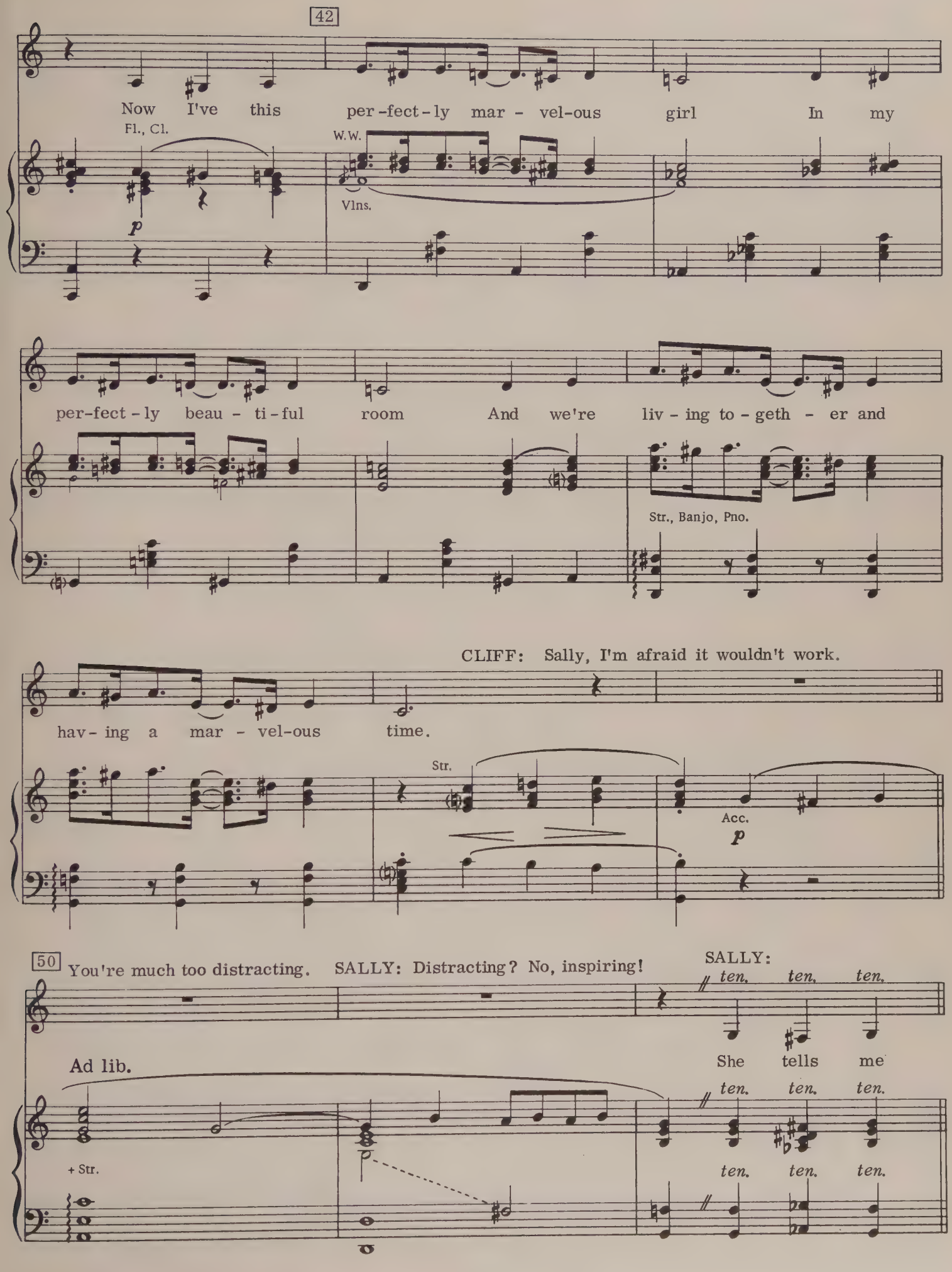
"Yes, it's true. We're living in delicious sin." Or you can simply tell them the truth and say:

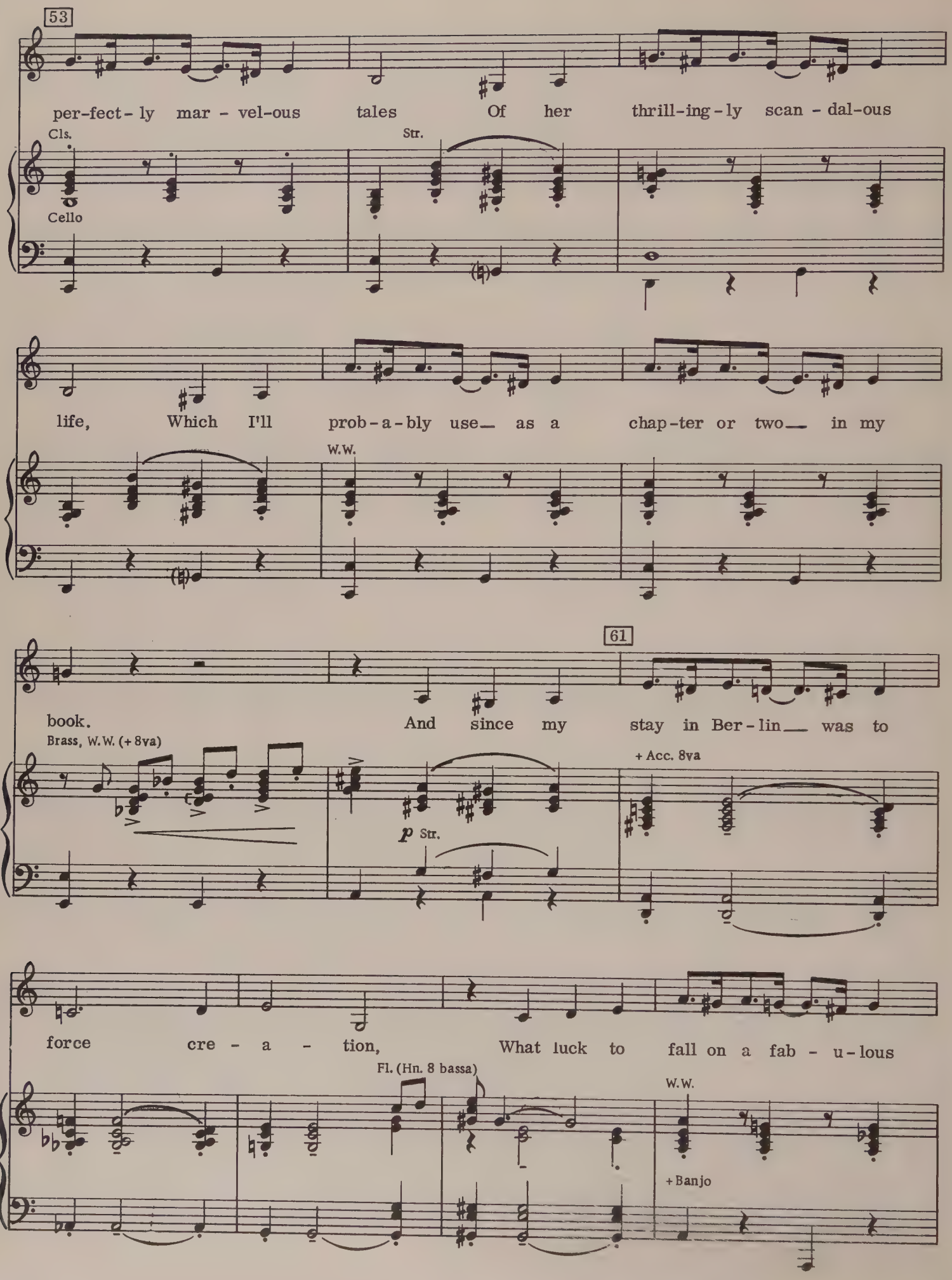
rit.

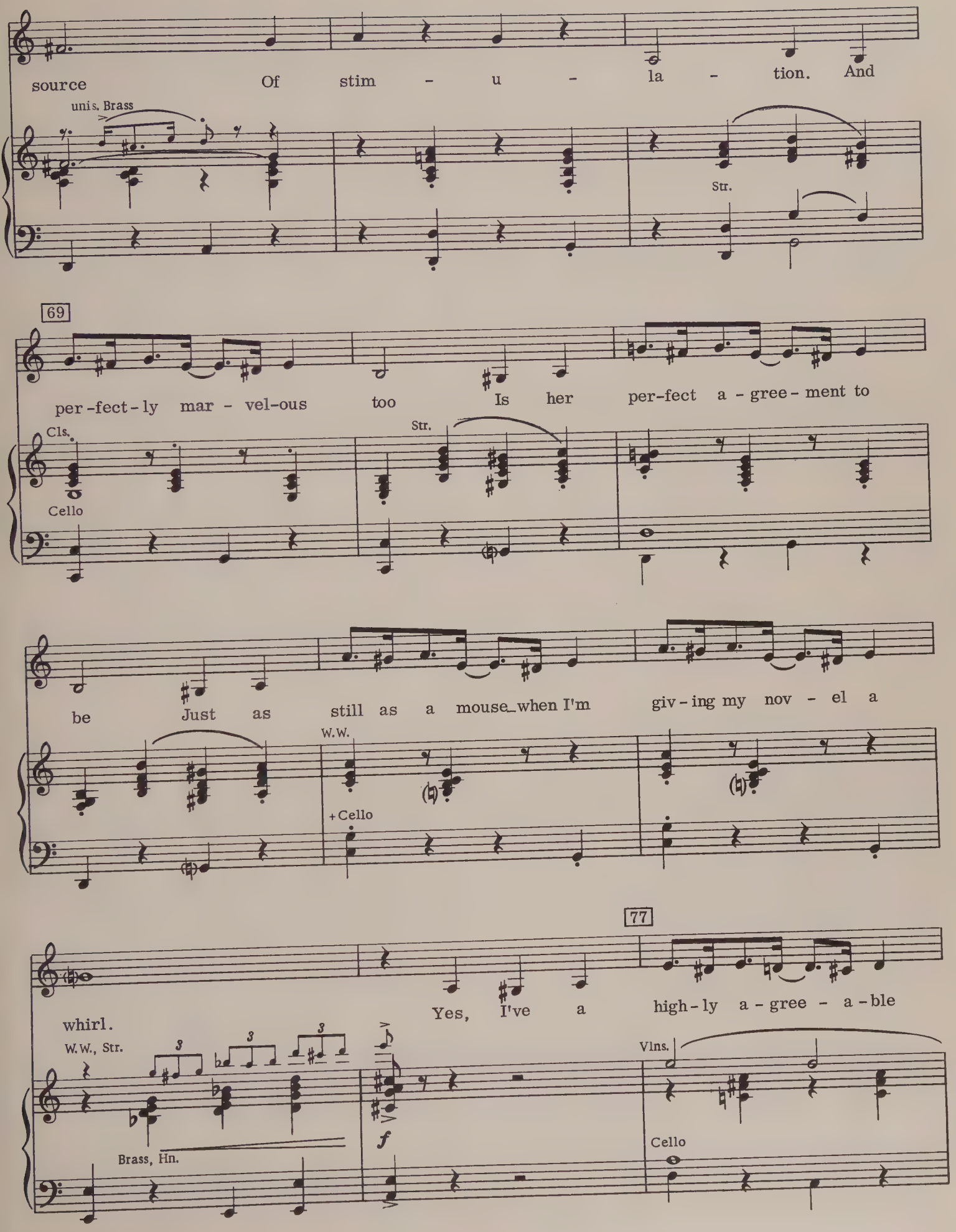
G7(13) arp. if desired

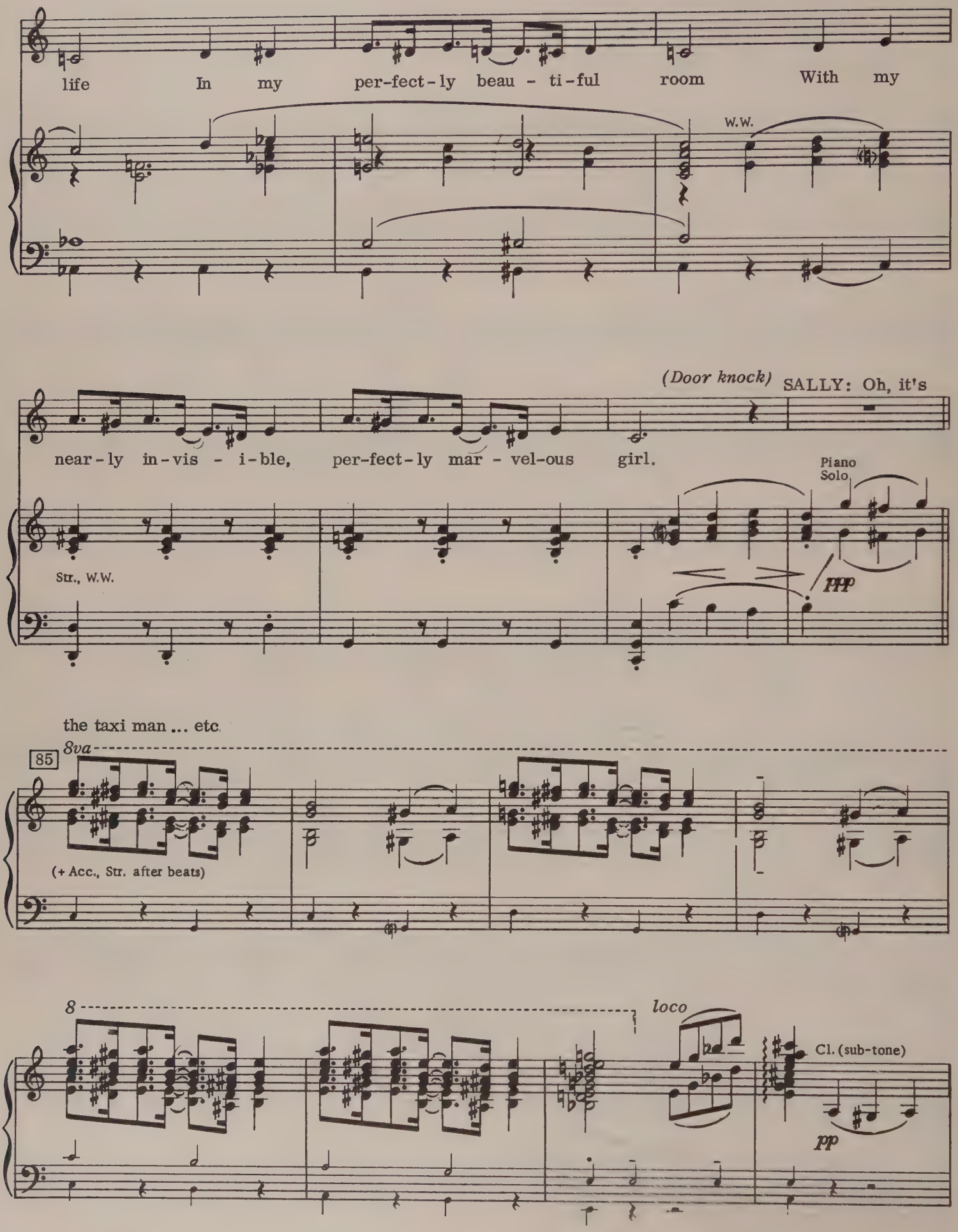

SALLY: (sung)
ten. ten. ten.
18 Allegretto
I met this per-fect-ly mar-vel-ous girl In this
Pno. (both hands-octaves)
8va
loco
8va
Str.
Acc.
Str., Acc.
p
per-fect-ly won-der-ful place, As I lift-ed a glass to the
start of a mar-vel-ous year. Be-fore you
Brass Muted
mf
Fl., Cl.
p
26
Brass div.
knew it she called on the phone, in-vit-ing.
W.W.
Vlns.

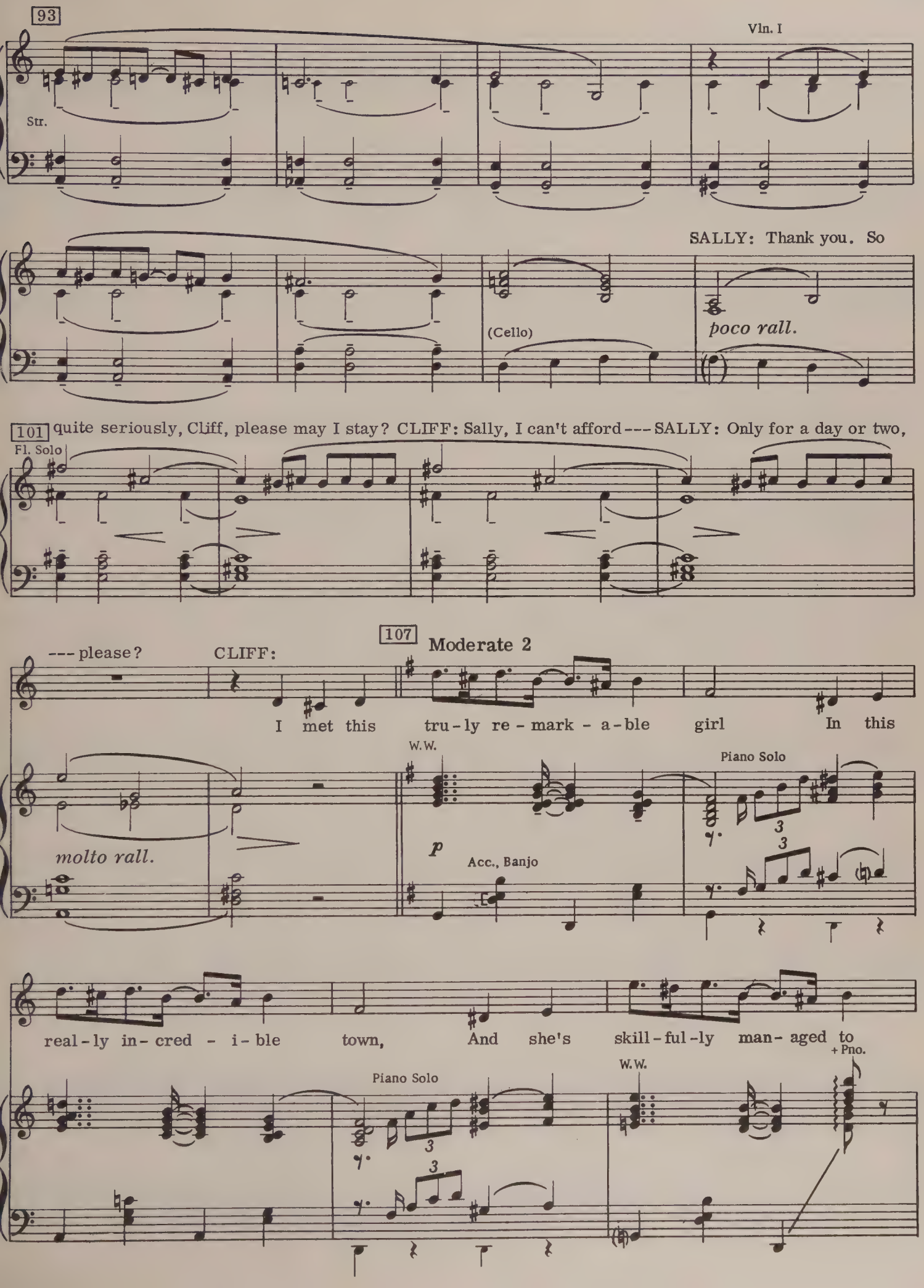

Next mo - ment I was no long - er a - lone, But
34
sat re - cit - ing some per-fect-ly beau - ti-ful
Pno. (both hands-octaves)
8va
Str., Acc.
p
verse, In my charm-ing A - mer - i-can style. How I
loco
8va
daz-zled her sens - es was tru-ly no less_ than a crime.
Brass Muted
mf

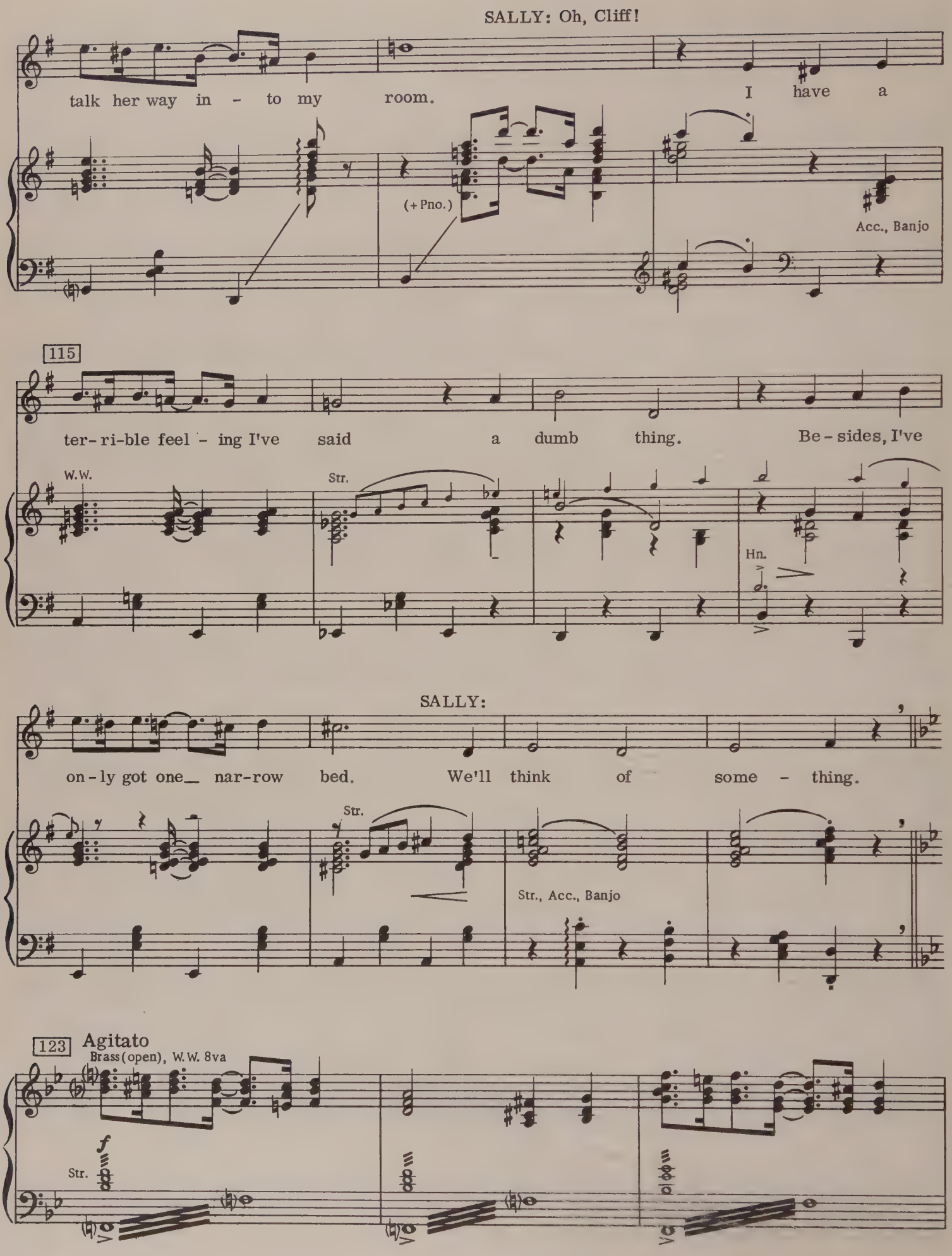

42
Now I've this per-fect-ly mar - vel-ous girl In my
Fl., Cl.
p
W.W.
Vlns.
per-fect-ly beau - ti-ful room And we're liv - ing to - geth - er and
Str., Banjo, Pno.
CLIFF: Sally, I'm afraid it wouldn't work.
hav- ing a mar - vel-ous time.
Str.
Acc.
p
50
You're much too distracting. SALLY: Distracting? No, inspiring!
SALLY:
ten. ten. ten.
Ad lib.
She tells me
ten. ten. ten.
+ Str.
ten. ten. ten.

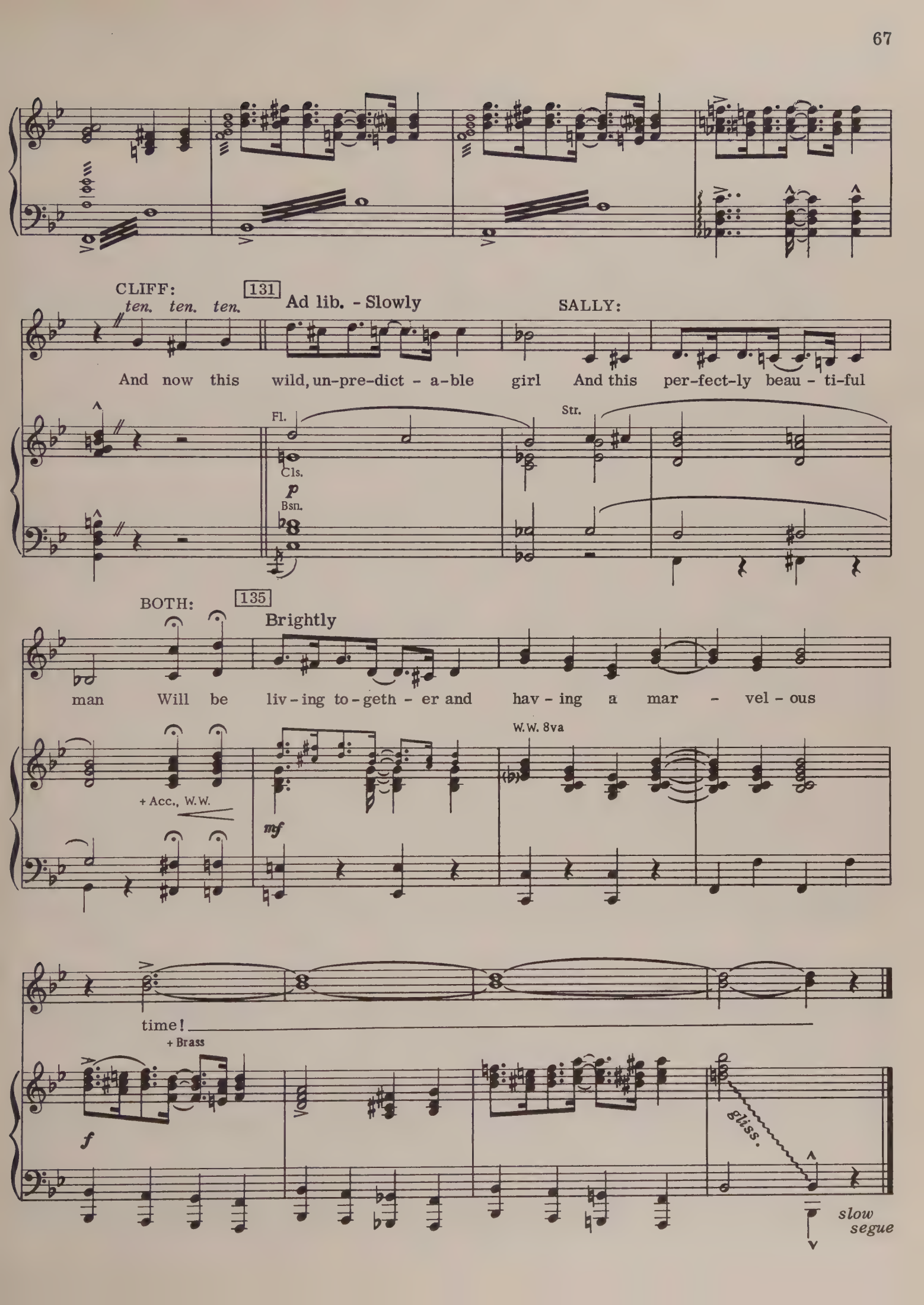

53
per-fect-ly mar-vel-ous tales Of her thrill-ing-ly scan-dal-ous
Cls.
Str.
Cello
life, Which I'll prob-a-bly use as a chap-ter or two in my
W.W.
61
book. And since my stay in Ber-lin was to
Brass, W.W. (+ 8va)
+ Acc. 8va
p Str.
force cre-a-tion, What luck to fall on a fab-u-lous
Fl. (Hn. 8 bassa)
W.W.
+ Banjo


source Of stim - u - la - tion. And
unis. Brass
Str.
69
per-fect-ly mar - vel-ous too Is her per-fect a - gree - ment to
Cls.
Cello
Str.
be Just as still as a mouse_when I'm giv-ing my nov - el a
W.W.
+Cello
77
whirl. Yes, I've a high-ly a - gree - a-ble
W.W., Str.
Brass, Hn.
Vlns.
Cello


life In my per-fect-ly beau - ti-ful room With my
W.W.
(Door knock) SALLY: Oh, it's
near-ly in-vis - i-ble, per-fect-ly mar - vel-ous girl.
Piano Solo
Str., W.W.
ppp
the taxi man ... etc.
8va
85
(+ Acc., Str. after beats)
8
loco
Cl. (sub-tone)
pp

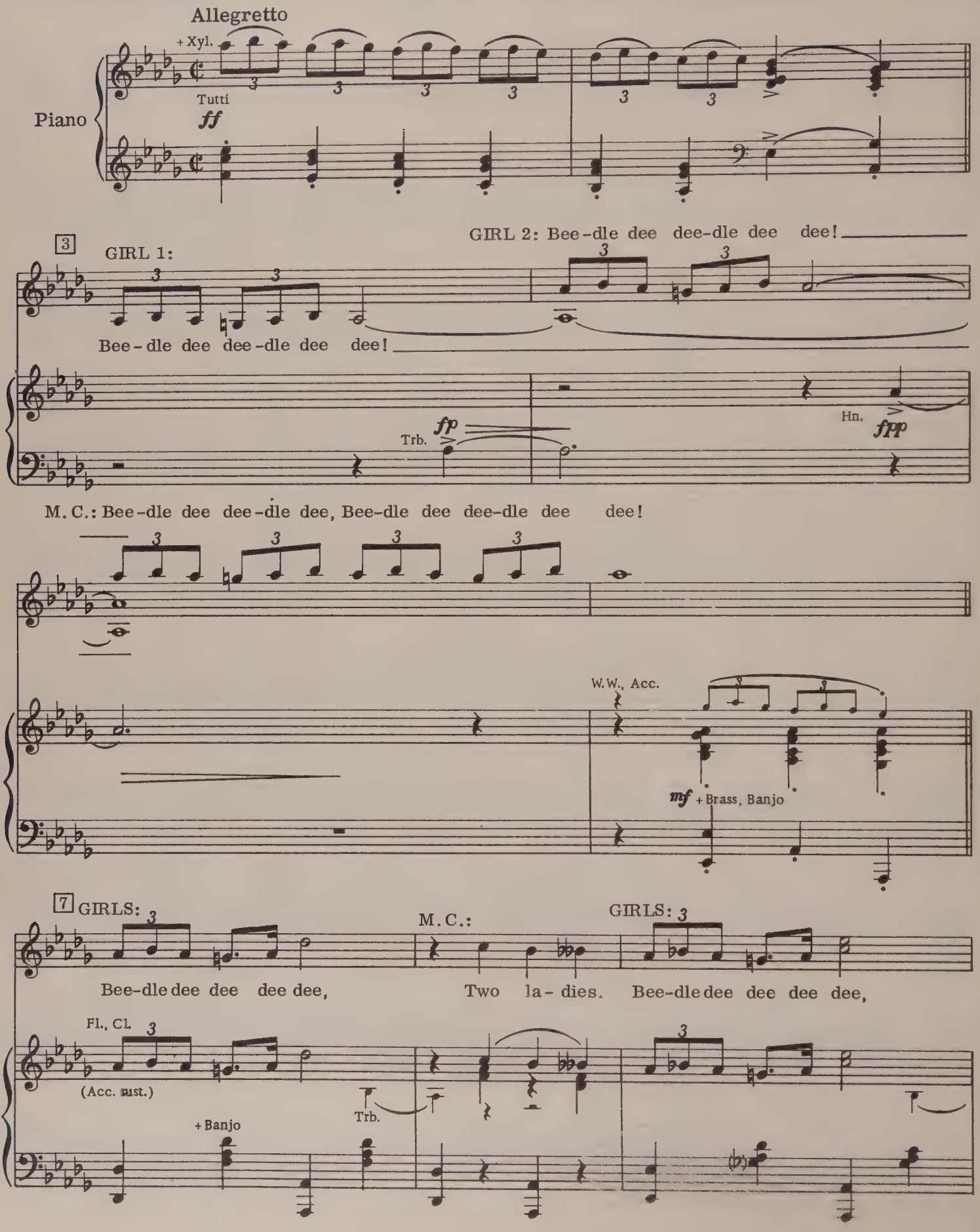

93
Vln. I
Str.
SALLY: Thank you. So
(Cello)
poco rall.
101 quite seriously, Cliff, please may I stay? CLIFF: Sally, I can't afford --- SALLY: Only for a day or two,
Fl. Solo
--- please?
CLIFF:
107 Moderate 2
I met this tru-ly re-mark-a-ble girl In this
W.W.
Piano Solo
molto rall.
p
Acc., Banjo
real-ly in-cred-i-ble town, And she's skill-ful-ly man-aged to
Piano Solo
W.W.
+ Pno.

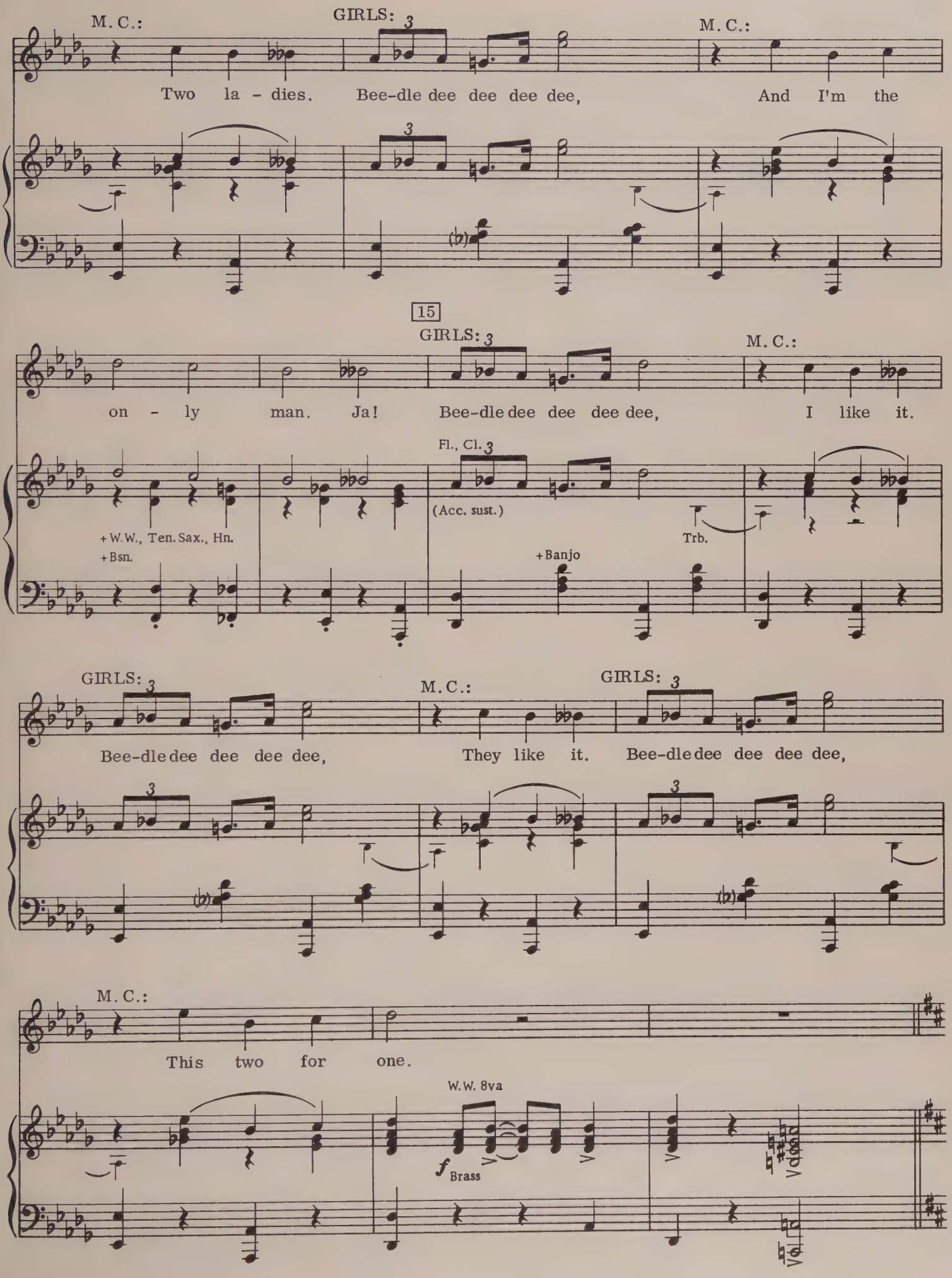

SALLY: Oh, Cliff!
talk her way in - to my room.
I have a
(+ Pno.)
Acc., Banjo
115
ter-ri-ble feel - ing I've said a dumb thing.
Be-sides, I've
W.W.
Str.
Hn.
SALLY:
on-ly got one_ nar-row bed.
We'll think of some - thing.
Str.
Str., Acc., Banjo
123
Agitato
Brass (open), W.W. 8va
Str.
f

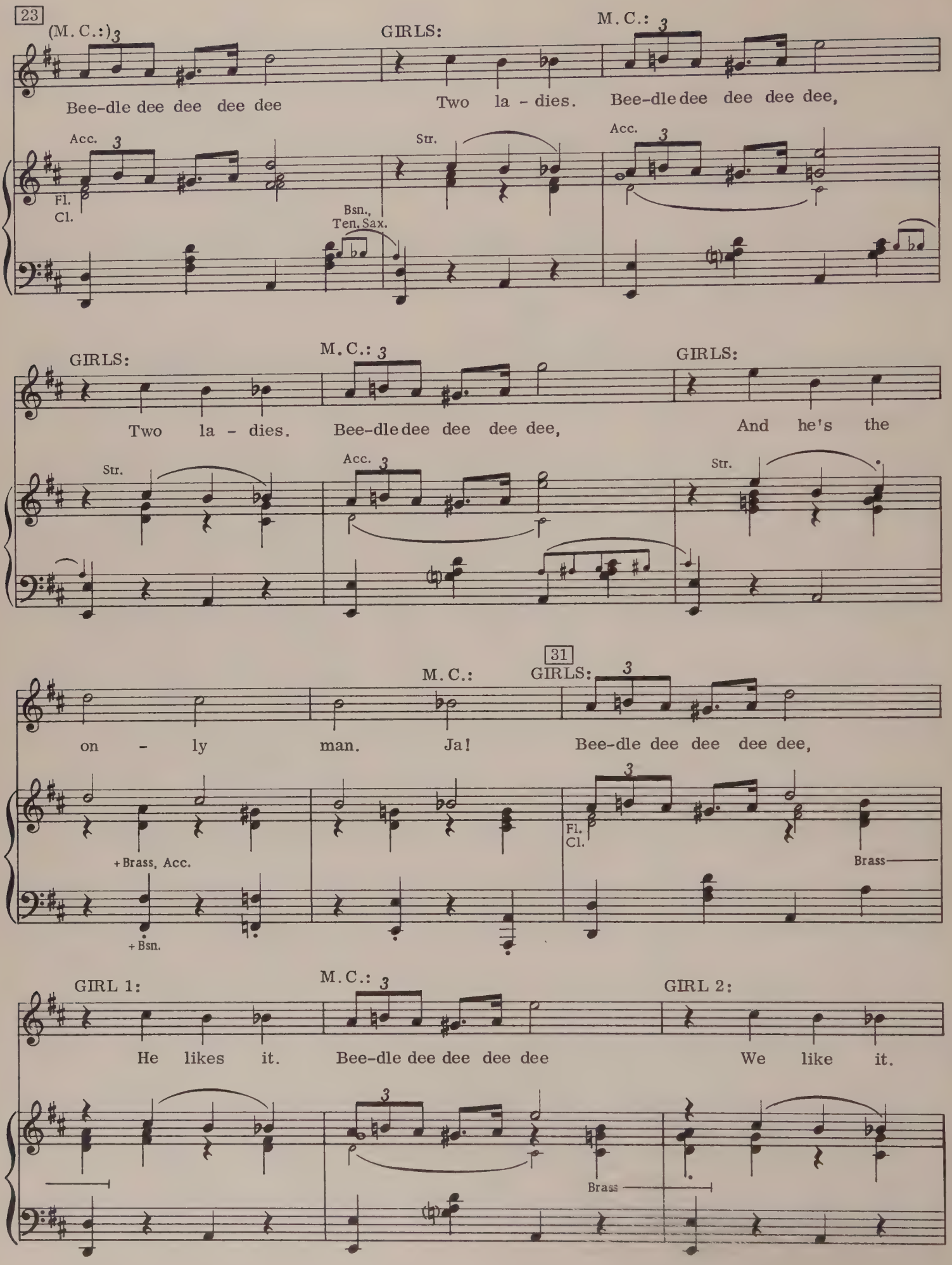

CLIFF:
ten. ten. ten.
131
Ad lib. - Slowly
SALLY:
And now this wild, un-pre-dict - a-ble girl And this per-fect-ly beau - ti-ful
Fl.
Cls.
p
Bsn.
Str.
BOTH:
135
Brightly
man Will be liv - ing to - geth - er and hav - ing a mar - vel - ous
+ Acc., W.W.
mf
W.W. 8va
time!
+ Brass
f
gliss.
slow
segue

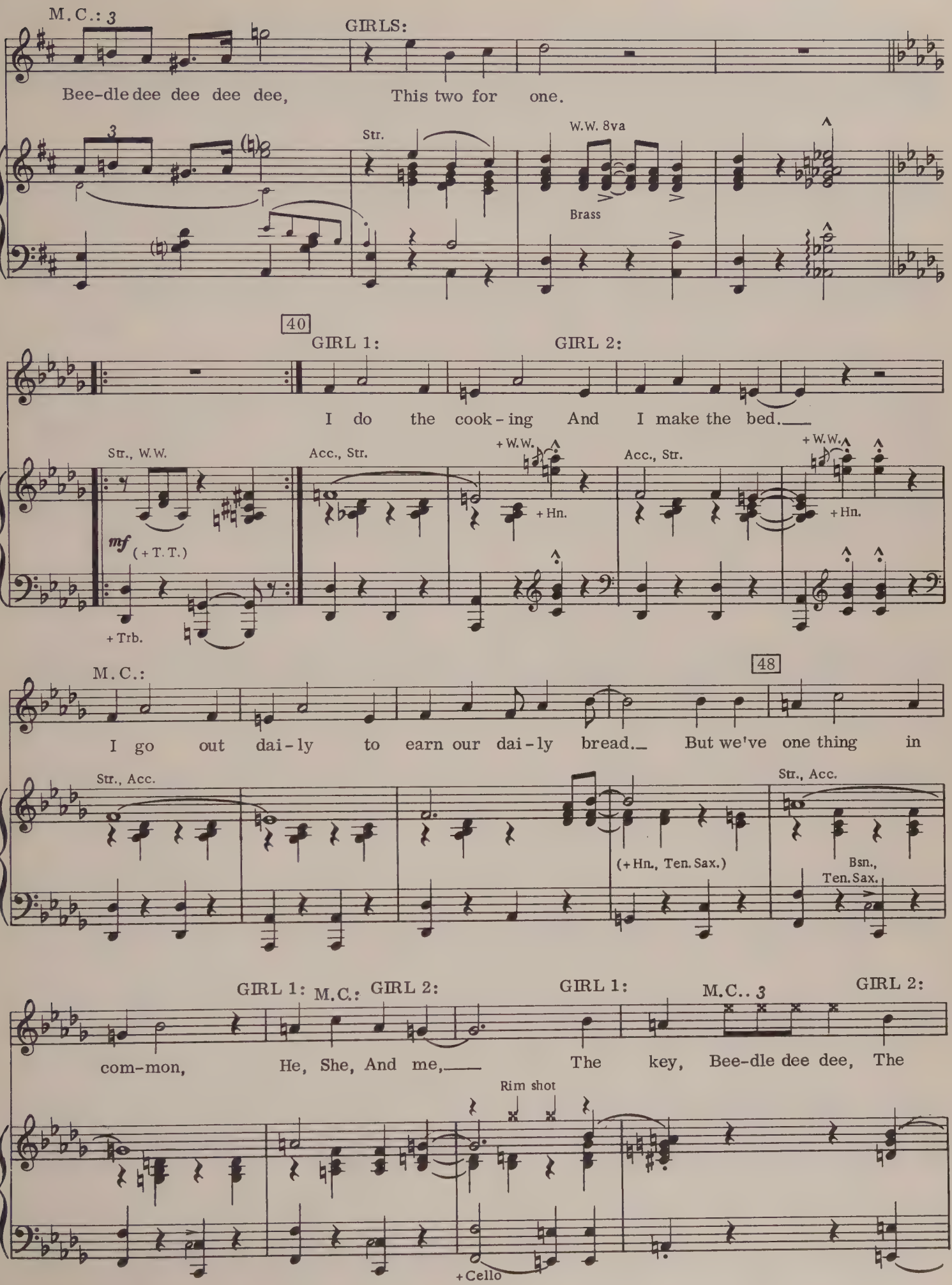
No. 8 Two Ladies

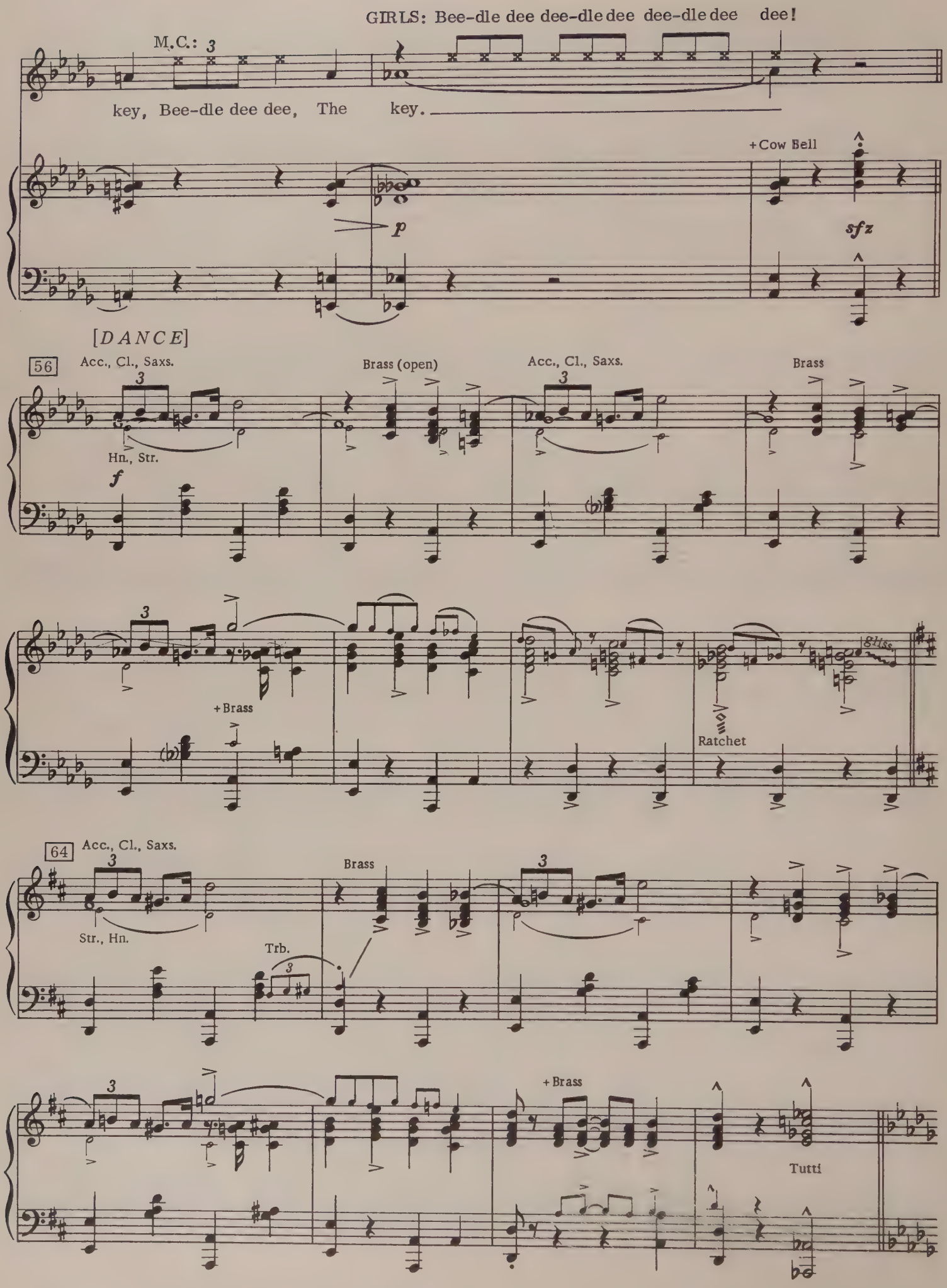
cue: M.C.: Some people have two people.

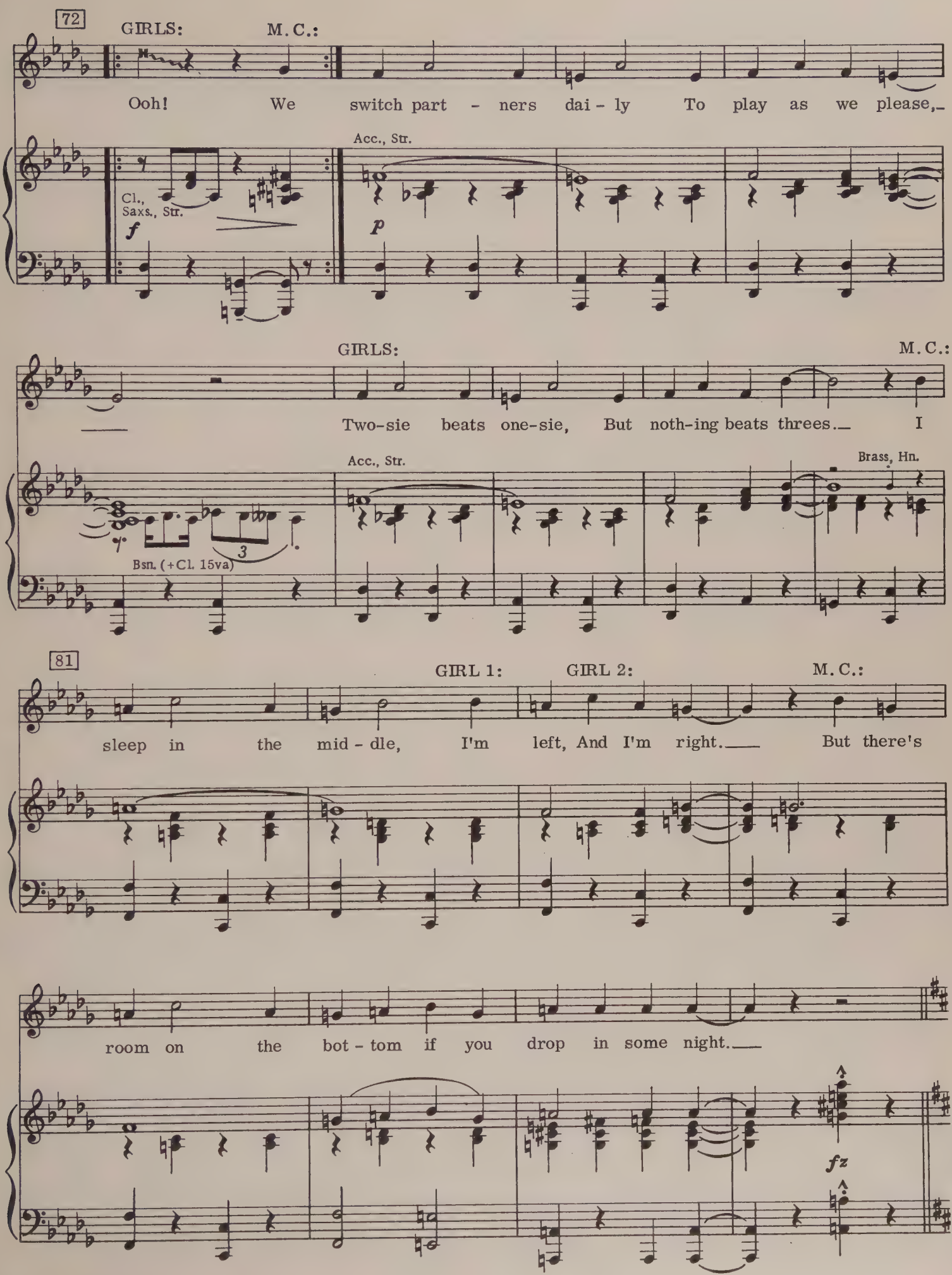


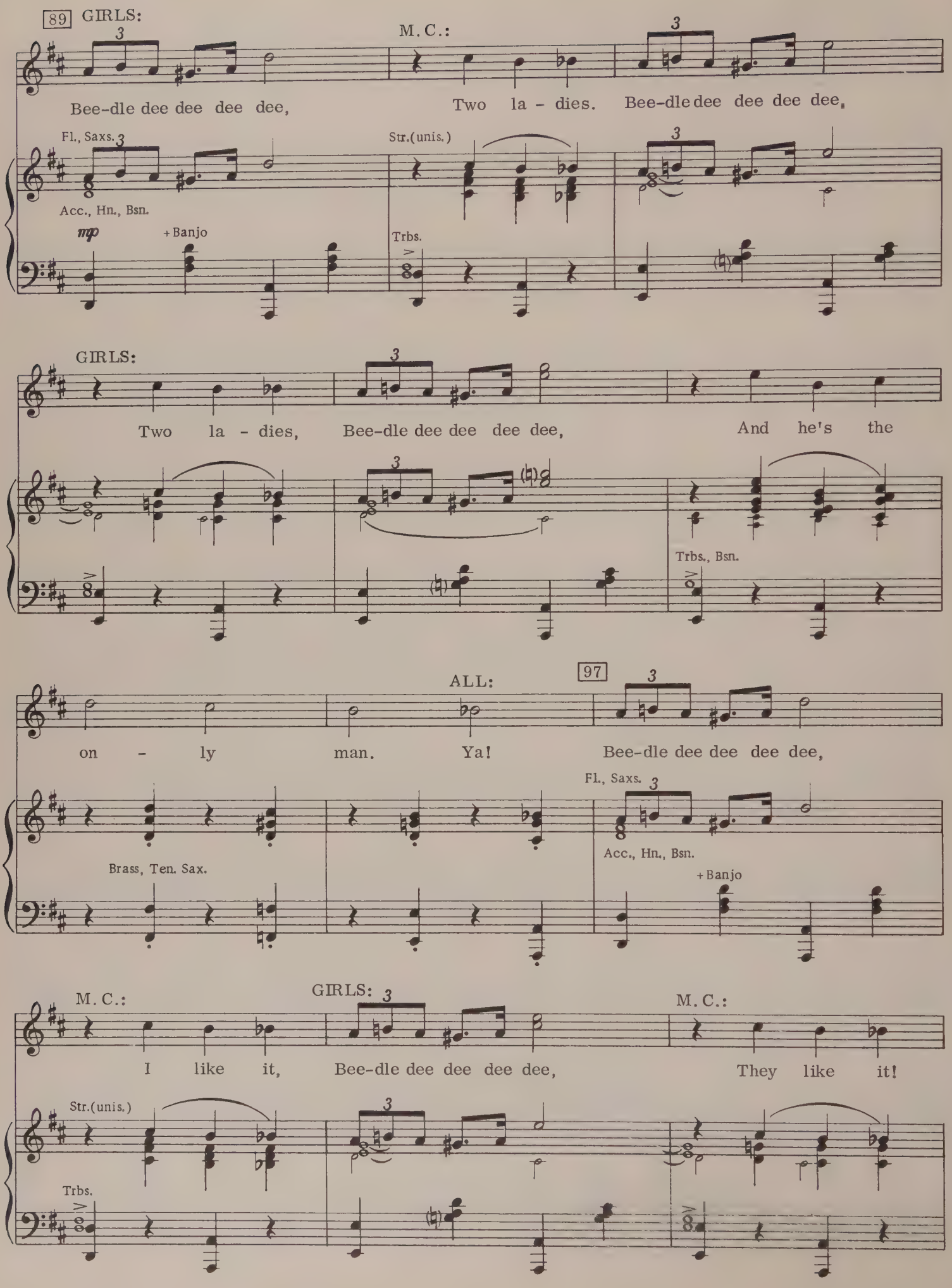

M. C.:
GIRLS:
M. C.:
Two la - dies. Bee-dle dee dee dee dee, And I'm the
15
GIRLS:
M. C.:
on - ly man. Ja! Bee-dle dee dee dee dee, I like it.
Fl., Cl.
(Acc. sust.)
+ W.W., Ten. Sax., Hn.
+ Bsn.
+ Banjo
Trb.
GIRLS:
M. C.:
GIRLS:
Bee-dle dee dee dee dee, They like it. Bee-dle dee dee dee dee,
M. C.:
This two for one.
W.W. 8va
f
Brass

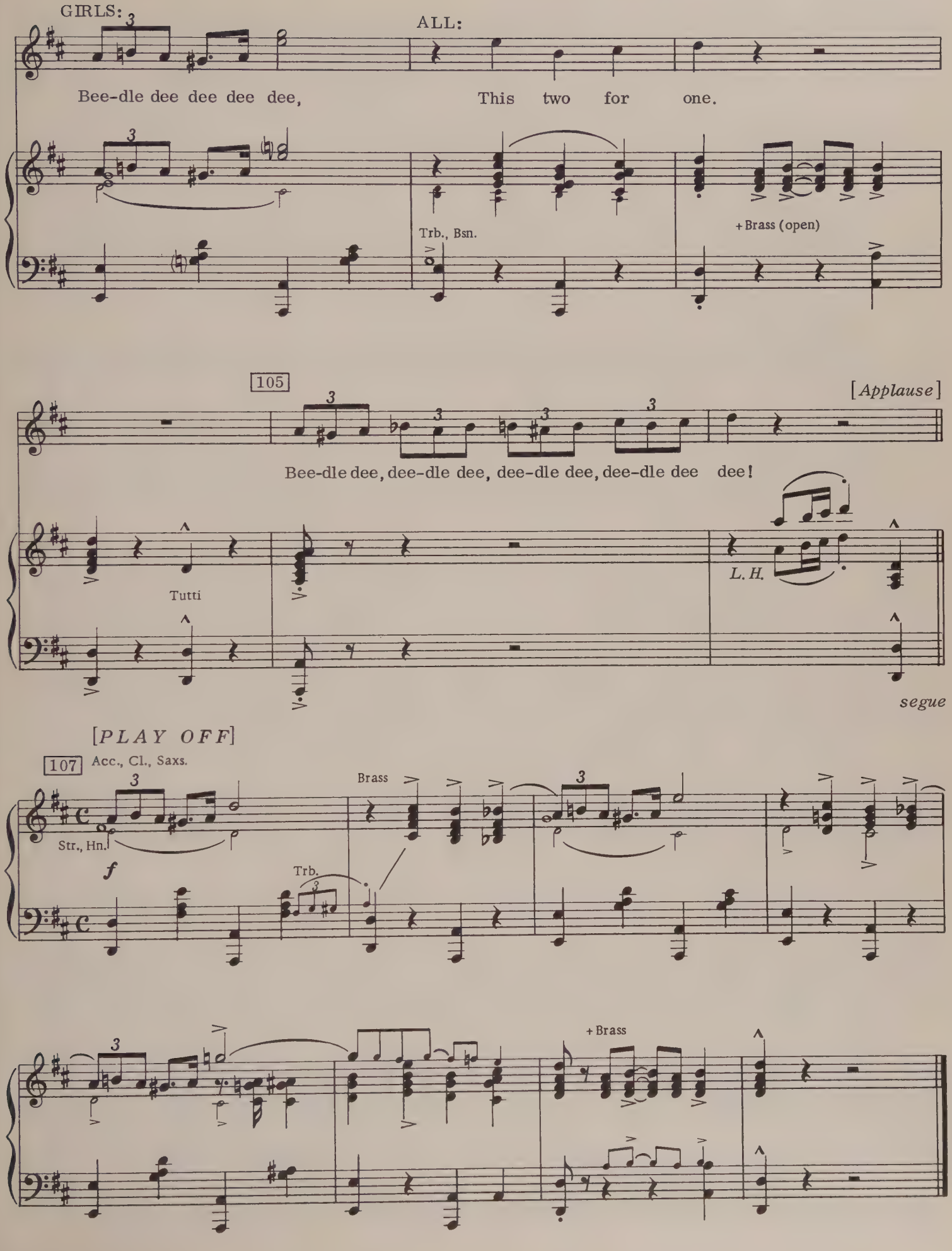

23
(M. C.:)
GIRLS:
M. C.:
Bee-dle dee dee dee dee
Two la - dies.
Bee-dle dee dee dee dee,
Acc.
Fl.
Cl.
Bsn.,
Ten. Sax.
Str.
GIRLS:
M. C.:
GIRLS:
Two la - dies.
Bee-dle dee dee dee dee,
And he's the
Str.
Acc.
31
M. C.:
GIRLS:
on - ly
man.
Ja!
Bee-dle dee dee dee dee,
+ Brass, Acc.
+ Bsn.
Fl.
Cl.
Brass
GIRL 1:
M. C.:
GIRL 2:
He likes it.
Bee-dle dee dee dee dee
We like it.
Brass


M.C.: 3
GIRLS:
Bee-dle dee dee dee dee, This two for one.
Str.
W.W. 8va
Brass
40
GIRL 1:
GIRL 2:
I do the cook-ing And I make the bed.
Str., W.W.
mf
(+ T.T.)
+ Trb.
Acc., Str.
+ W.W.
+ Hn.
Acc., Str.
+ W.W.
+ Hn.
M.C.:
48
I go out dai-ly to earn our dai-ly bread. But we've one thing in
Str., Acc.
(+ Hn., Ten. Sax.)
Str., Acc.
Bsn., Ten. Sax.
GIRL 1:
M.C.:
GIRL 2:
GIRL 1:
M.C.: 3
GIRL 2:
com-mon, He, She, And me, The key, Bee-dle dee dee, The
Rim shot
+ Cello


GIRLS: Bee-dle dee dee-dle dee dee-dle dee dee!
M.C.: 3
key, Bee-dle dee dee, The key.
+Cow Bell
p
sfz
[DANCE]
56
Acc., Cl., Saxs.
Brass (open)
Acc., Cl., Saxs.
Brass
Hn., Str.
f
+Brass
Ratchet
64
Acc., Cl., Saxs.
Brass
Str., Hn.
Trb.
+Brass
Tutti

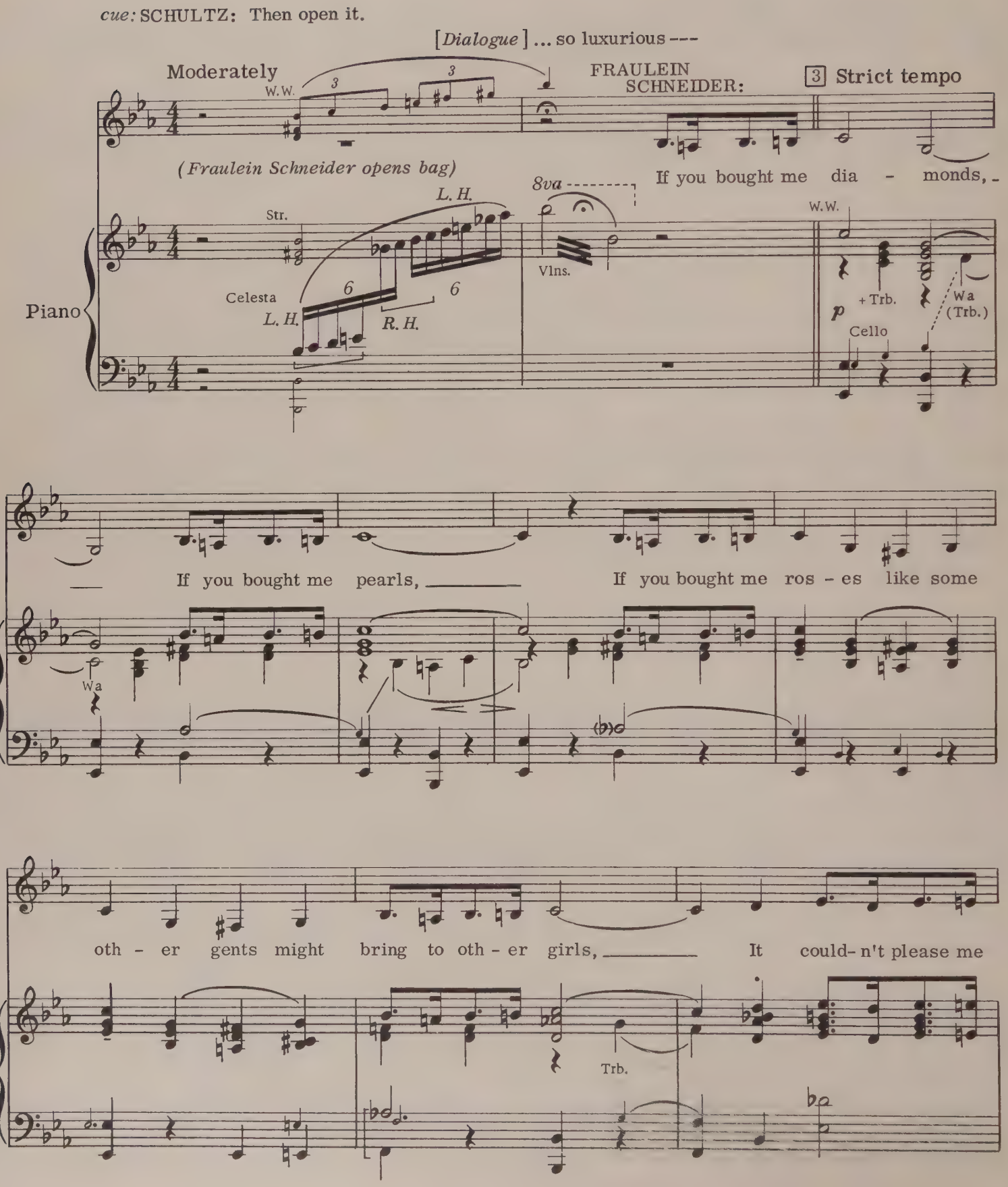

72
GIRLS:
M.C.:
Ooh! We switch part - ners dai - ly To play as we please,
Cl., Saxs., Str.
f
Acc., Str.
p
GIRLS:
M.C.:
Two-sie beats one-sie, But noth-ing beats threes. I
Acc., Str.
Brass, Hn.
Bsn. (+Cl. 15va)
3
81
GIRL 1:
GIRL 2:
M.C.:
sleep in the mid - dle, I'm left, And I'm right. But there's
room on the bot - tom if you drop in some night.
fz

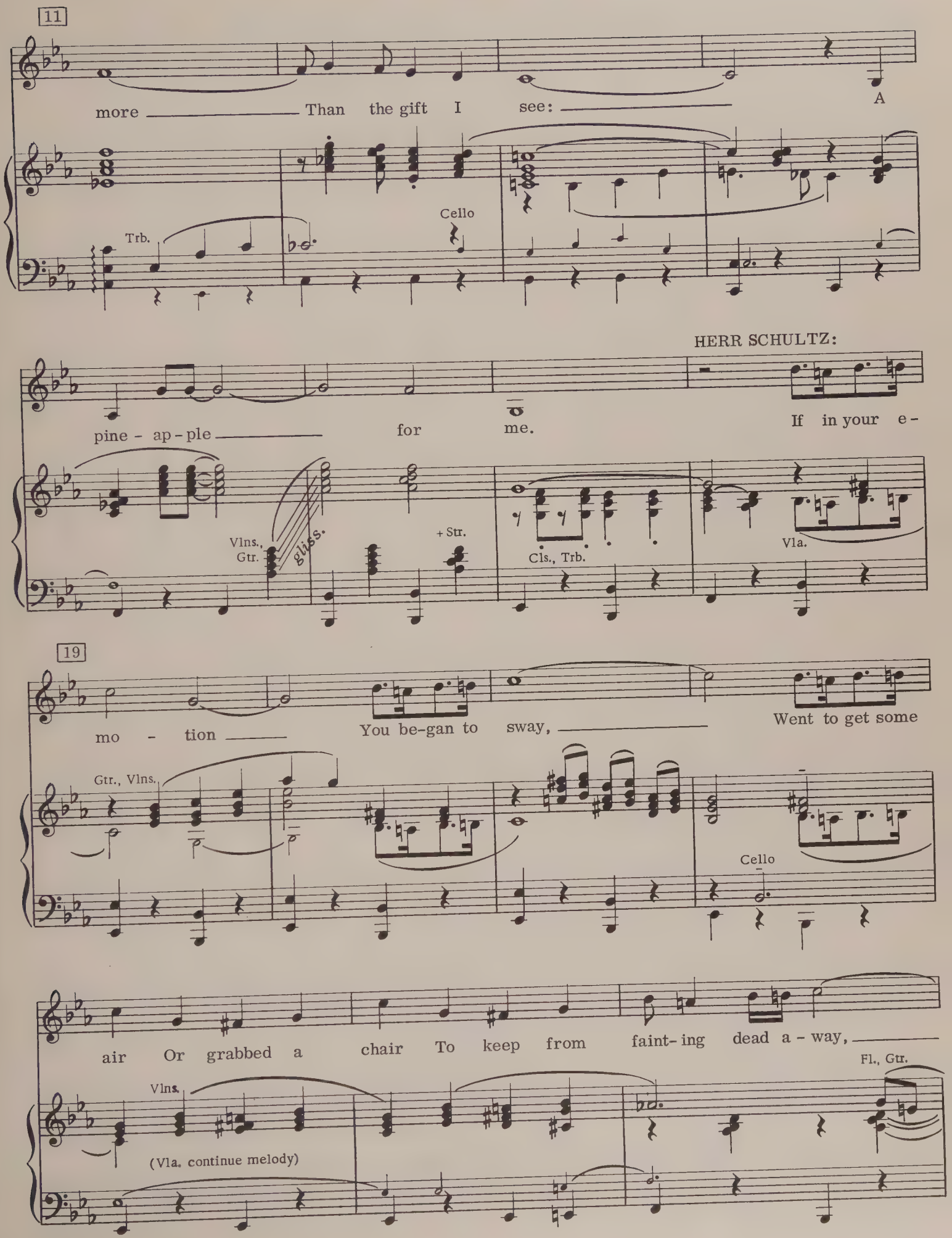

89 GIRLS:
M. C.:
Bee-dle dee dee dee dee,
Two la - dies. Bee-dle dee dee dee dee,
Fl., Saxs.
Acc., Hn., Bsn.
mp
+ Banjo
Str.(unis.)
Trbs.
GIRLS:
Two la - dies, Bee-dle dee dee dee dee,
And he's the
Trbs., Bsn.
ALL:
97
on - ly man. Ya!
Bee-dle dee dee dee dee,
Fl., Saxs.
Acc., Hn., Bsn.
+ Banjo
Brass, Ten. Sax.
M. C.:
GIRLS:
M. C.:
I like it,
Bee-dle dee dee dee dee,
They like it!
Str.(unis.)
Trbs.

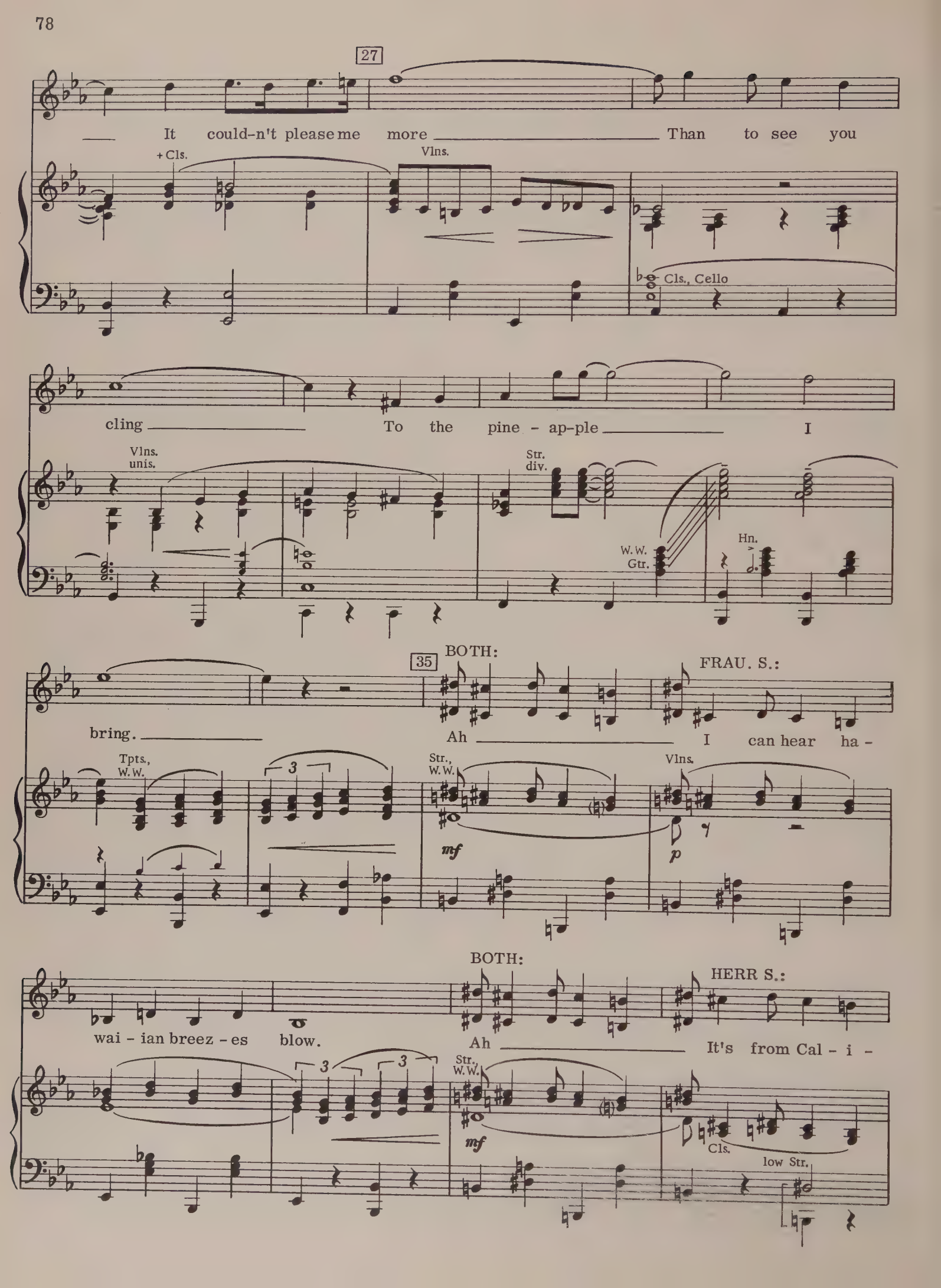

GIRLS:
ALL:
Bee-dle dee dee dee dee,
This two for one.
Trb., Bsn.
+ Brass (open)
105
[Applause]
Bee-dle dee, dee-dle dee, dee-dle dee, dee-dle dee dee!
Tutti
L. H.
segue
[PLAY OFF]
107
Acc., Cl., Saxs.
Brass
Str., Hn.
f
Trb.
+ Brass

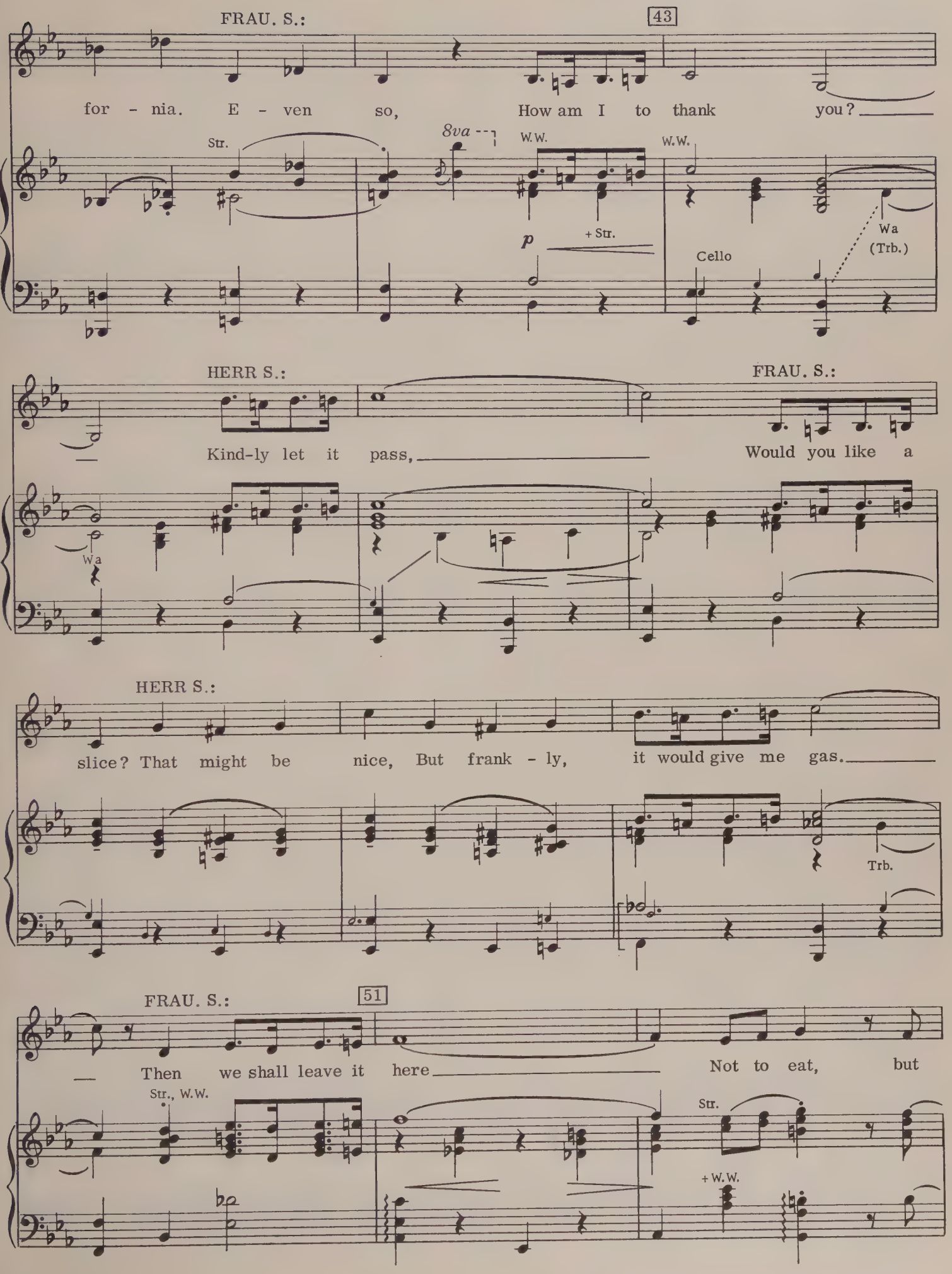
No. 9

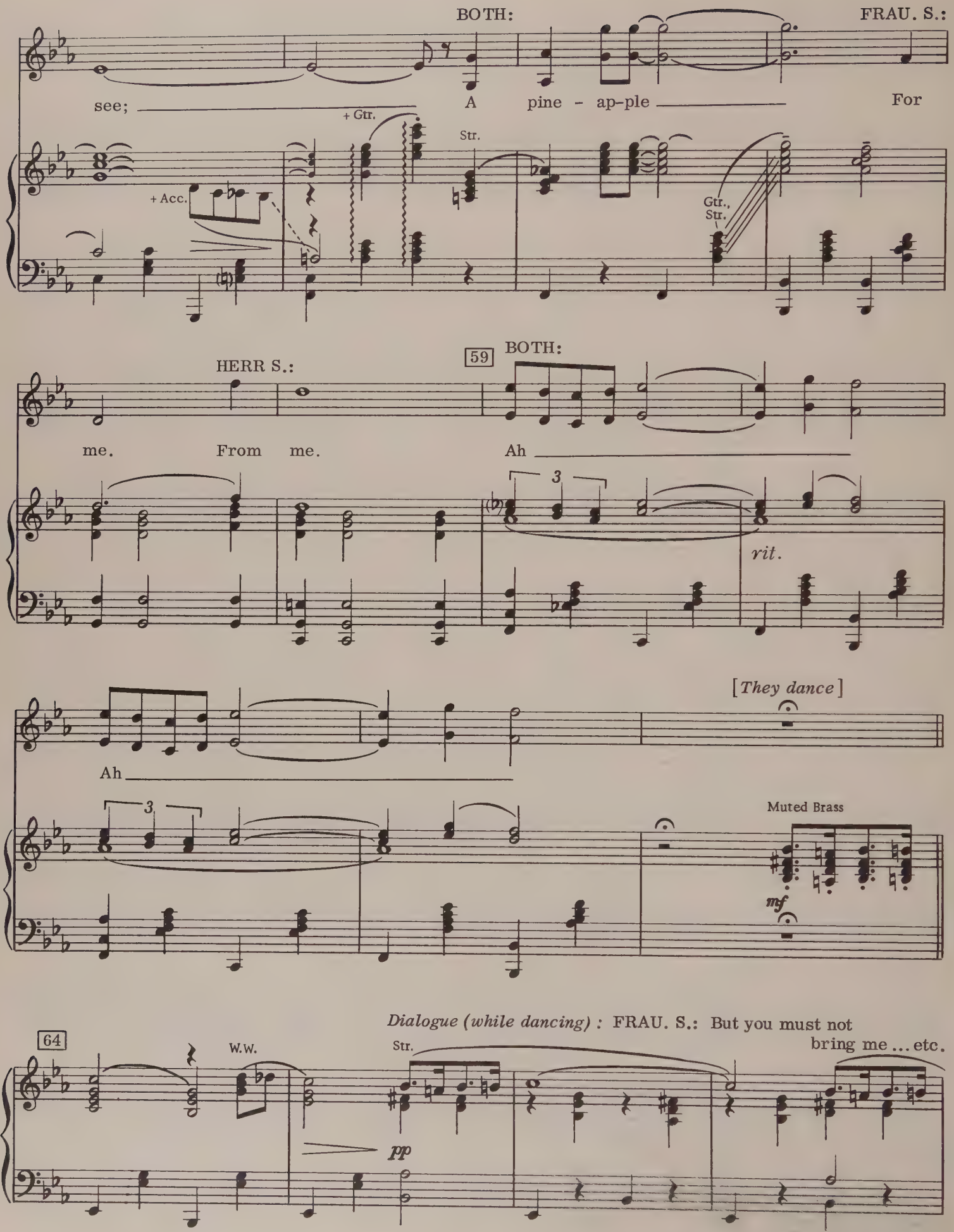
It Couldn't Please Me More

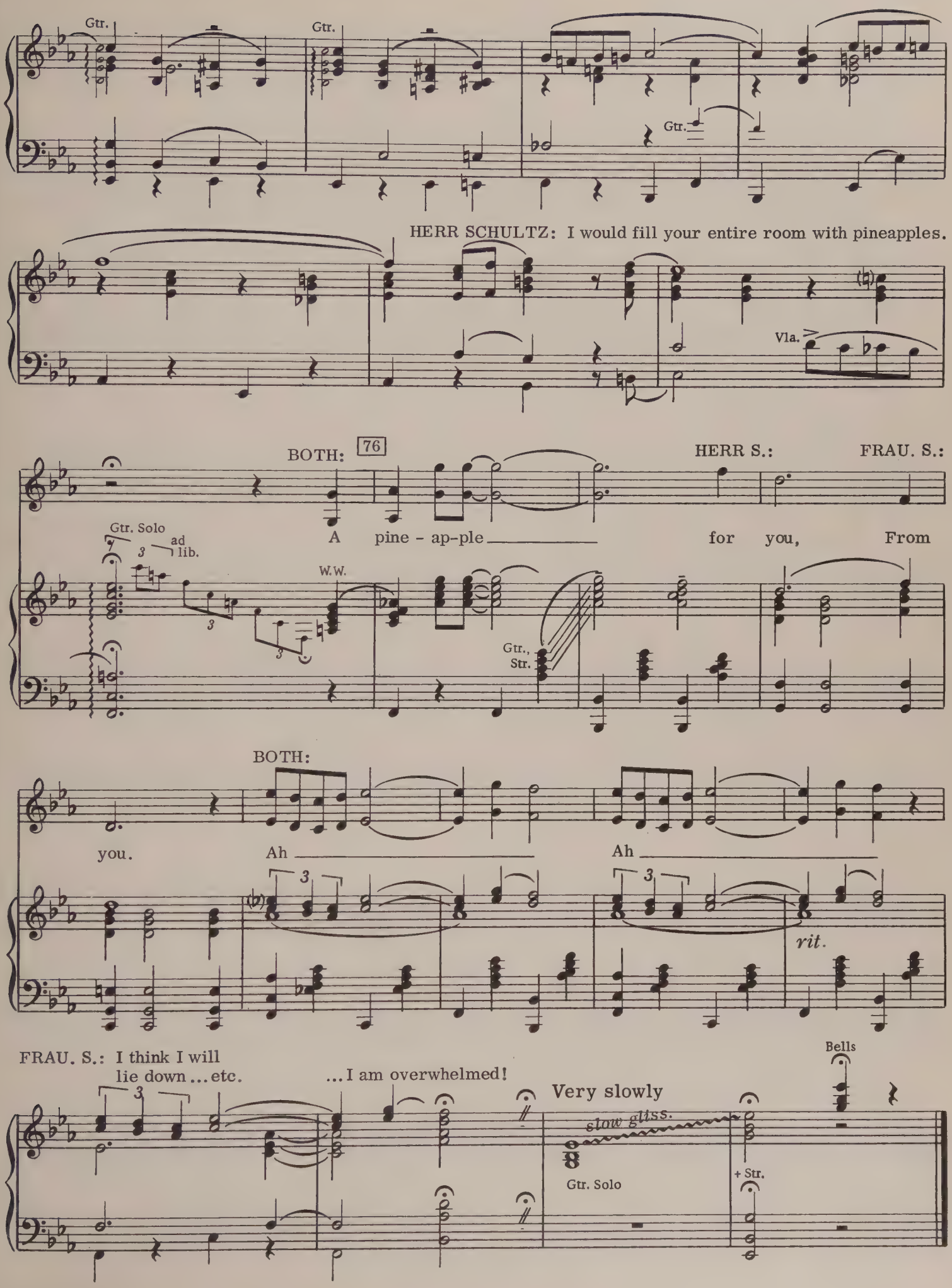



11
more Than the gift I see: A
Trb.
Cello
HERR SCHULTZ:
pine - ap - ple for me. If in your e -
Vlns., Gtr.
gliss.
+ Str.
Cls., Trb.
Vla.
19
mo - tion You be-gan to sway, Went to get some
Gtr., Vlns.
Cello
air Or grabbed a chair To keep from faint- ing dead a - way,
Vlns.
(Vla. continue melody)
Fl., Gtr.


27
It could-n't please me more
Than to see you
+ Cls.
Vlns.
Cls., Cello
cling
To the pine - ap-ple
I
Vlns. unis.
Str. div.
W.W. Gtr.
Hn.
35
BOTH:
FRAU. S.:
bring.
Ah
I can hear ha -
Tpts., W.W.
Str., W.W.
Vlns.
mf
p
BOTH:
HERR S.:
wai - ian breez - es
blow.
Ah
It's from Cal - i -
Str., W.W.
mf
Cls.
low Str.

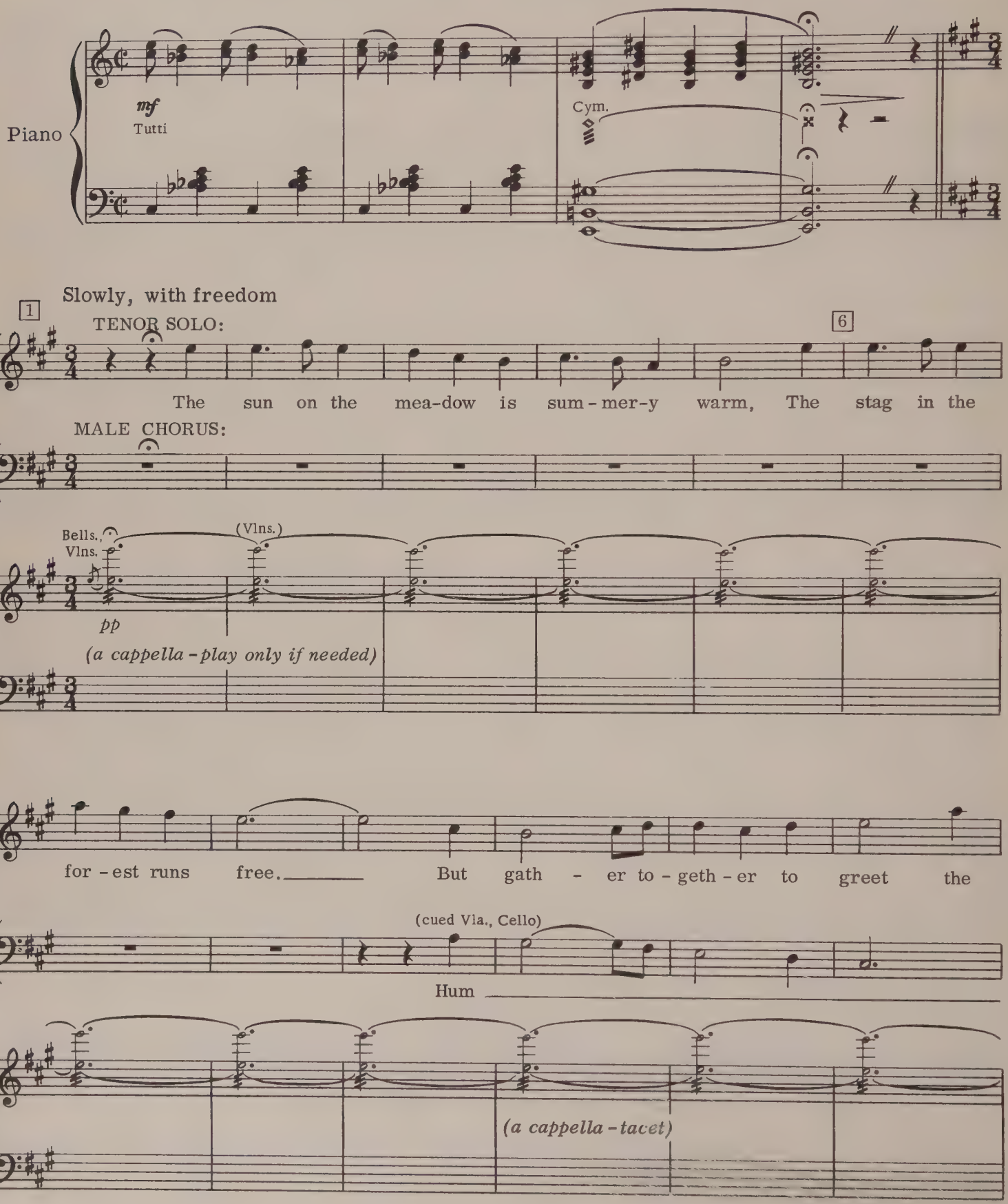

FRAU. S.:
43
for - nia. E - ven so, How am I to thank you?
Str.
8va
W.W.
W.W.
p
+ Str.
Cello
Wa
(Trb.)
HERR S.:
FRAU. S.:
Kind-ly let it pass,
Would you like a
Wa
HERR S.:
slice? That might be nice, But frank - ly, it would give me gas.
Trb.
FRAU. S.:
51
Then we shall leave it here
Not to eat, but
Str., W.W.
Str.
+ W.W.

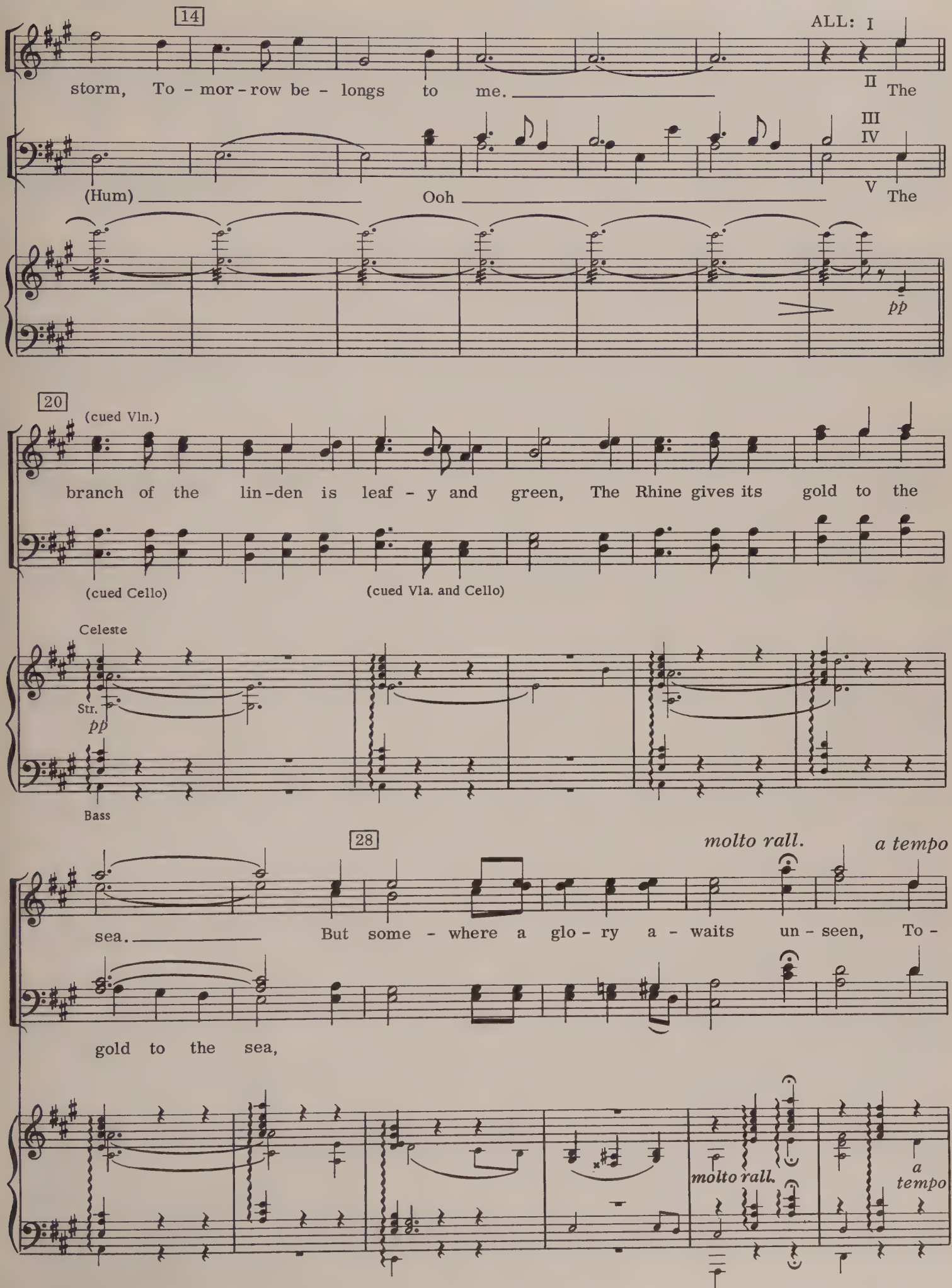

BOTH:
FRAU. S.:
see;
A pine - ap-ple
For
+ Gtr.
Str.
+ Acc.
Gtr.,
Str.
HERR S.:
59
BOTH:
me.
From me.
Ah
3
rit.
[They dance]
Ah
3
Muted Brass
mf
64
W.W.
Str.
Dialogue (while dancing): FRAU. S.: But you must not
bring me ... etc.
pp

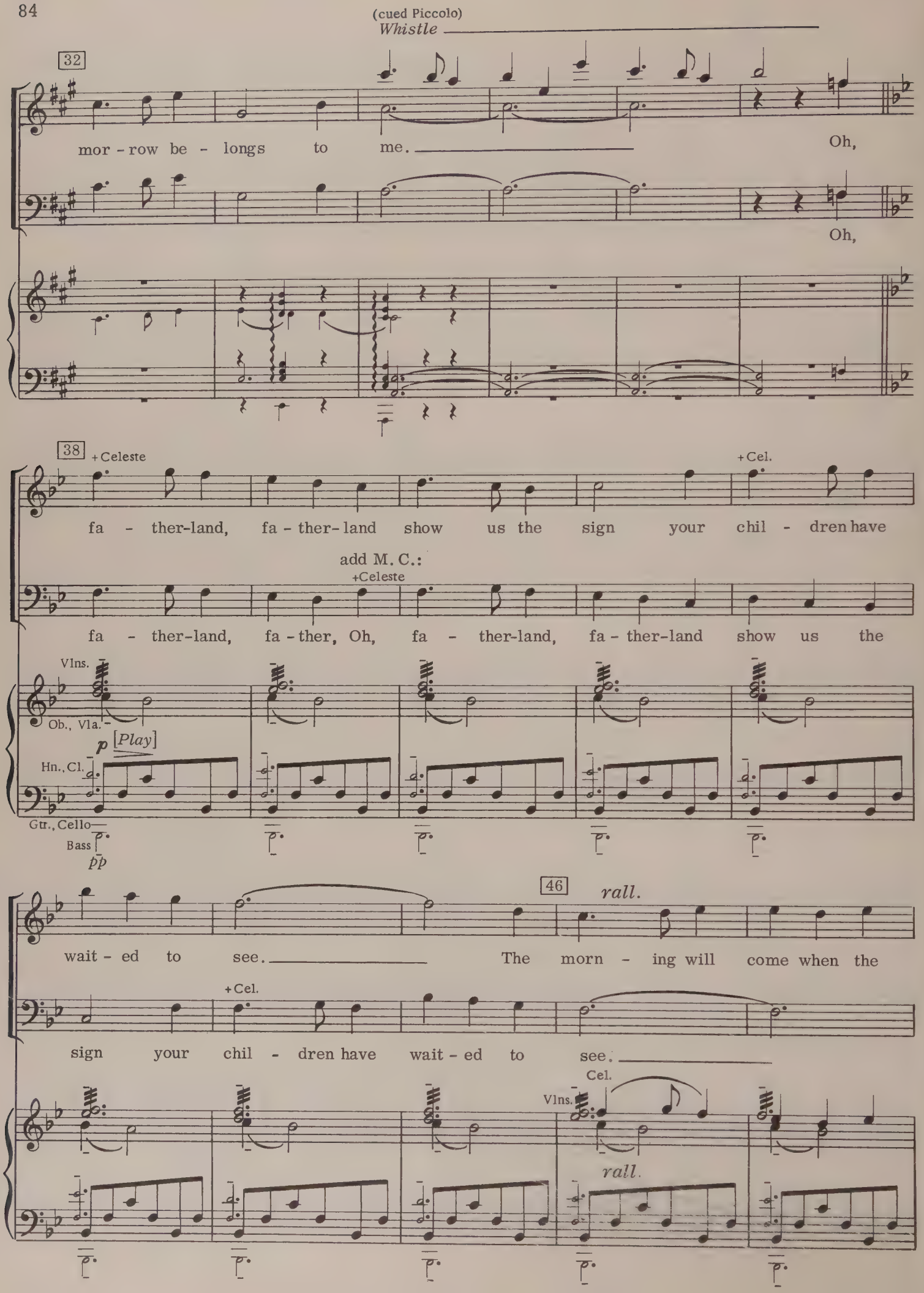

Gtr.
Gtr.
Gtr.
HERR SCHULTZ: I would fill your entire room with pineapples.
Vla.
BOTH:
76
HERR S.:
FRAU. S.:
Gtr. Solo
ad lib.
A pine - ap-ple
for you,
From
W.W.
Gtr., Str.
BOTH:
you.
Ah
Ah
rit.
FRAU. S.: I think I will lie down ... etc.
...I am overwhelmed!
Very slowly
slow gliss.
Gtr. Solo
+ Str.
Bells

No. 10 Tomorrow Belongs To Me

cue: Herr Schultz enters Fraulein Schneider's apartment.(The door closes.)




14
ALL: I
storm, To - mor - row be - longs to me.
II The
III
IV
(Hum)
Ooh
V The
pp
20
(cued Vln.)
branch of the lin-den is leaf - y and green, The Rhine gives its gold to the
(cued Cello)
(cued Vla. and Cello)
Celeste
Str.
pp
Bass
28
molto rall.
a tempo
sea.
But some - where a glo - ry a - waits un - seen, To -
gold to the sea,
molto rall.
a tempo


(cued Piccolo)
Whistle
32
mor - row be - longs to me.
Oh,
Oh,
38
+Celeste
+Cel.
fa - ther-land, fa - ther- land show us the sign your chil - dren have
add M. C.:
+Celeste
fa - ther-land, fa - ther, Oh, fa - ther-land, fa - ther-land show us the
Vlns.
Ob., Vla.
p [Play]
Hn., Cl.
Gtr., Cello
Bass
pp
46
rall.
wait - ed to see.
The morn - ing will come when the
+Cel.
sign your chil - dren have wait - ed to see.
Cel.
Vlns.
rall.

52

TEN. SOLO: *a tempo*

add TENORS:

world is mine. To - mor - row be - longs to me.

SOLO:

add BASSES:

world is mine. To - mor - row be - longs, To

+ W.W.

Vlns.

Bells

pp a tempo

(Orchestra tacet - play only if needed)

M.C.: To - mor - row be - longs to me.

[*Applause*]

[*As M.C. faces front.*]

mor - row be - longs to me.

+ Bass Cl., Trb., Cello, Timp.

+ Bass

sffz

segue

* Note held until they clear from stage.

No. 11

Change Of Scene

(Don't Tell Mama)

Brightly

Sop. Sax.

Piano

f

No. 12

Why Should I Wake Up?

cue: CLIFF: Distracting? Nonsense!

Andante

What about Venice? etc. ....

Piano

pp Str.

6

Celesta

(CLIFF) --- if I am --- Who cares?

Celesta

+ Bass Cl.

What's the point of opening my eyes?

CLIFF: *(last time)* 12

3

Why should I wake up? This dream is go- ing so well.

Str., Cl.

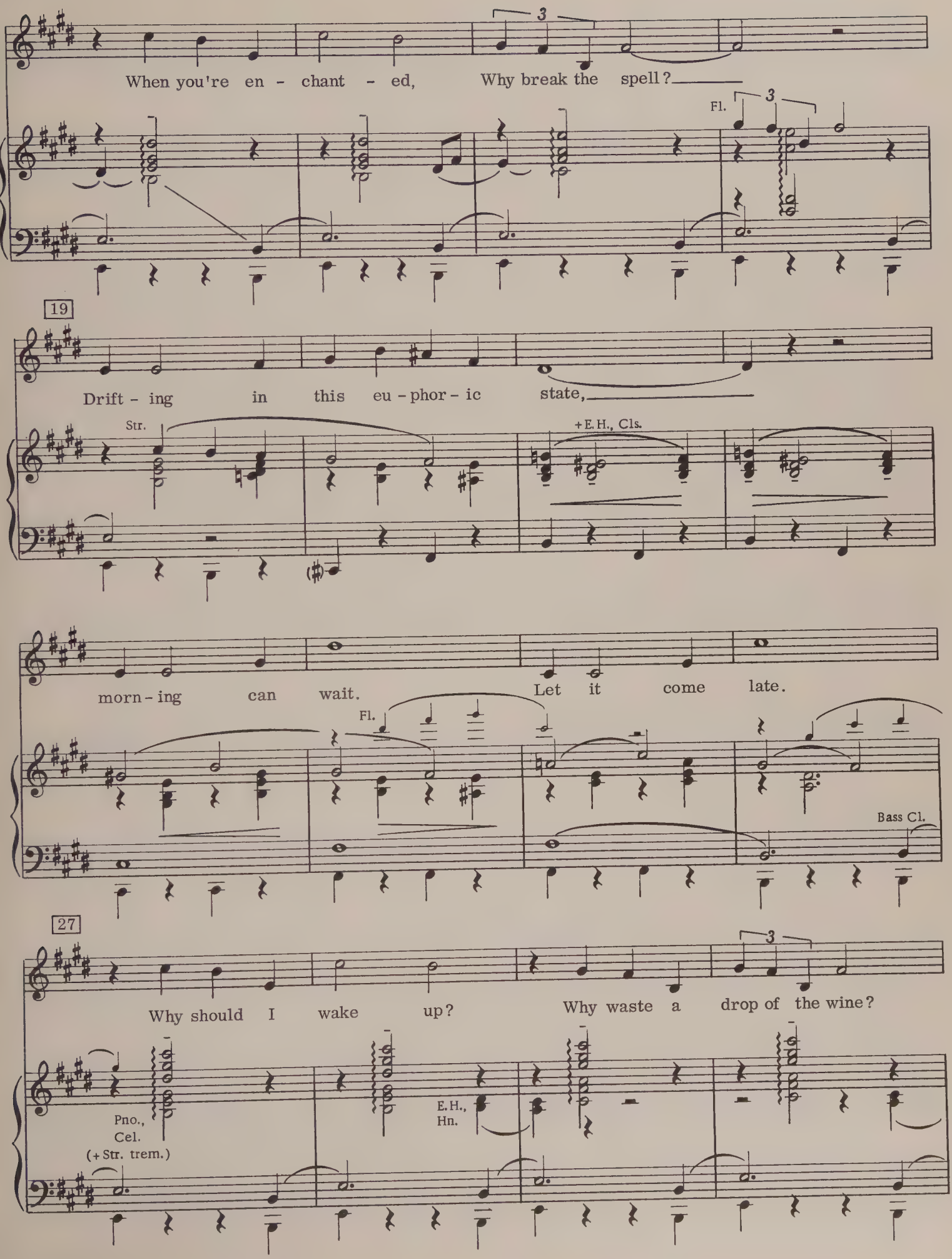
p + Gtr.

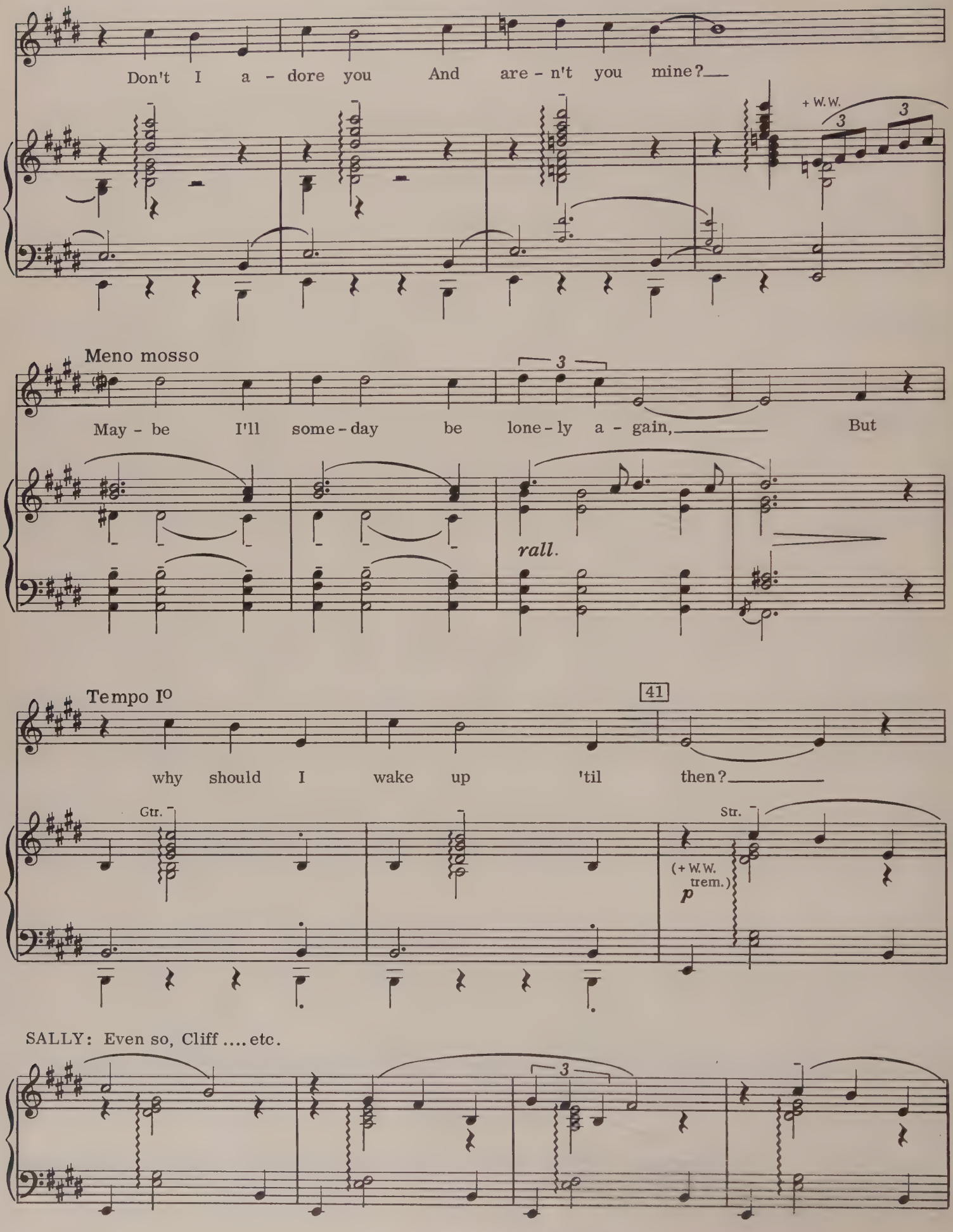
Fl. 8va

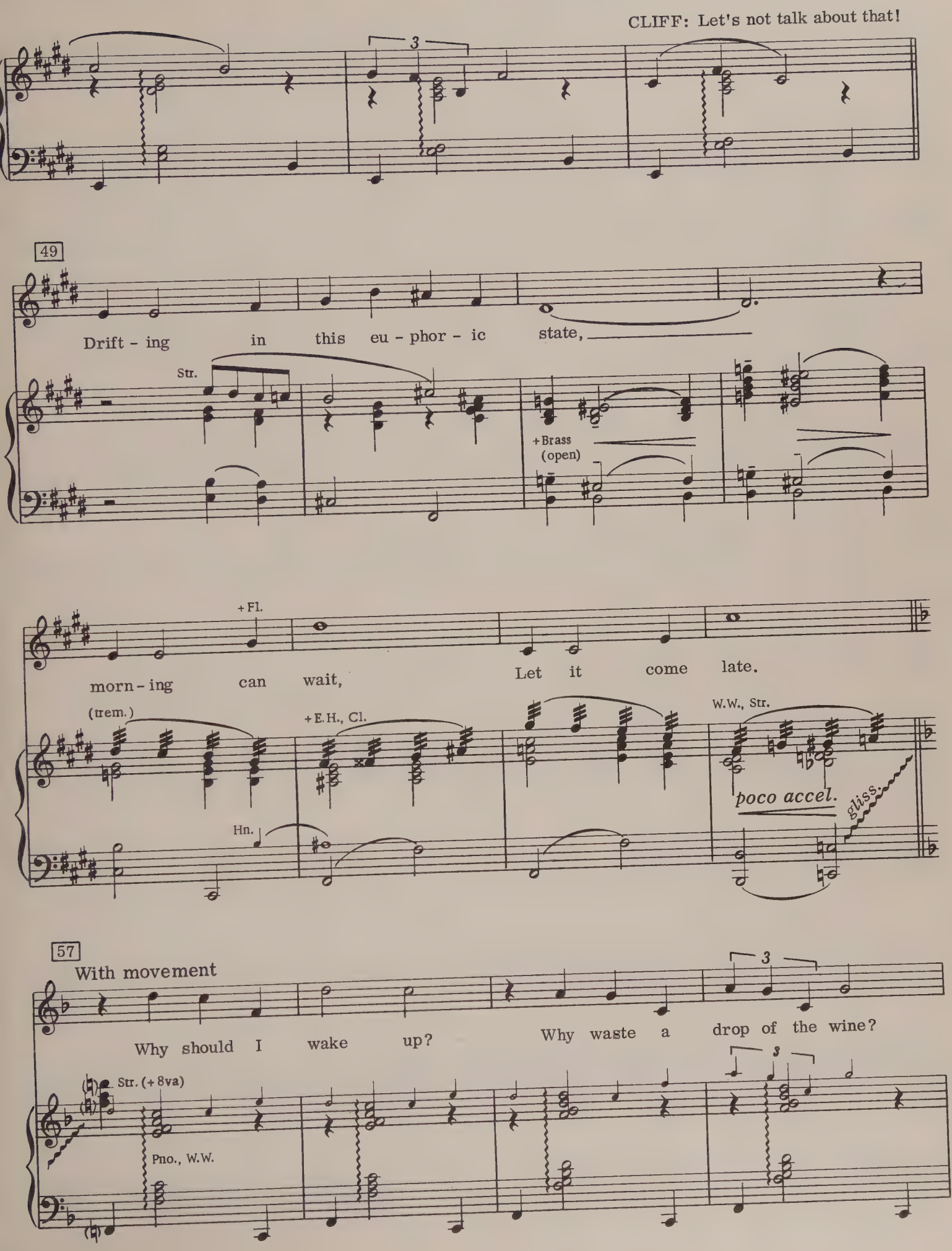
E.H.

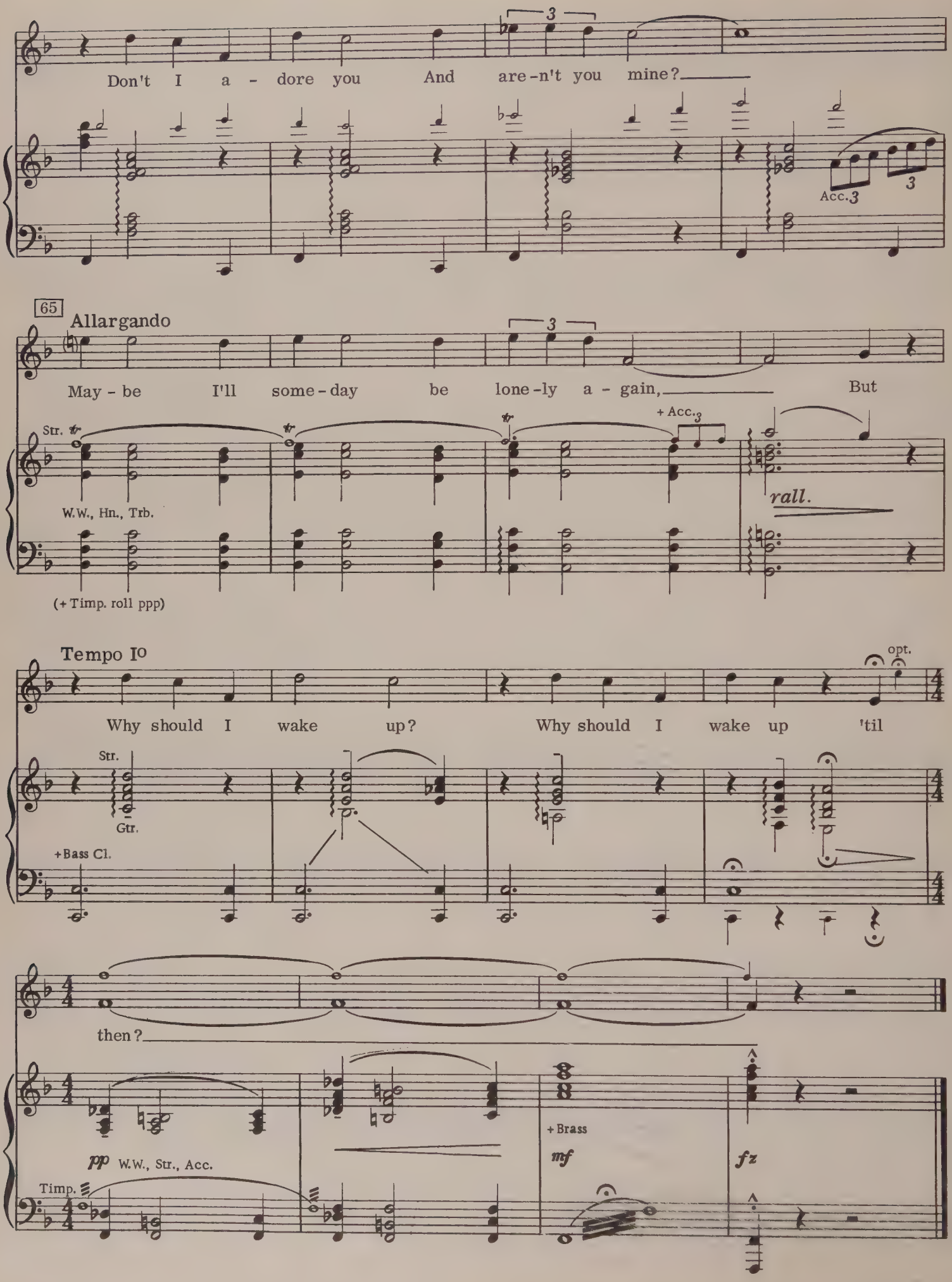
Fl. 8va

E.H.


When you're en - chant - ed, Why break the spell?
Fl.
19
Drift - ing in this eu - phor - ic state,
Str.
+E.H., Cls.
morn - ing can wait. Let it come late.
Fl.
Bass Cl.
27
Why should I wake up? Why waste a drop of the wine?
Pno., Cel. (+Str. trem.)
E.H., Hn.


Don't I a - dore you And are - n't you mine?
+ W.W.
3
3
Meno mosso
3
May - be I'll some - day be lone - ly a - gain, But
rall.
Tempo I°
41
why should I wake up 'til then?
Gtr.
Str.
(+ W.W. trem.)
p
SALLY: Even so, Cliff .... etc.
3


CLIFF: Let's not talk about that!
3
49
Drift - ing in this eu - phor - ic state,
Str.
+Brass
(open)
+Fl.
morn - ing can wait,
Let it come late.
(trem.)
+E.H., Cl.
Hn.
W.W., Str.
poco accel.
gliss.
57
With movement
Why should I wake up?
Why waste a drop of the wine?
3
Str. (+8va)
Pno., W.W.

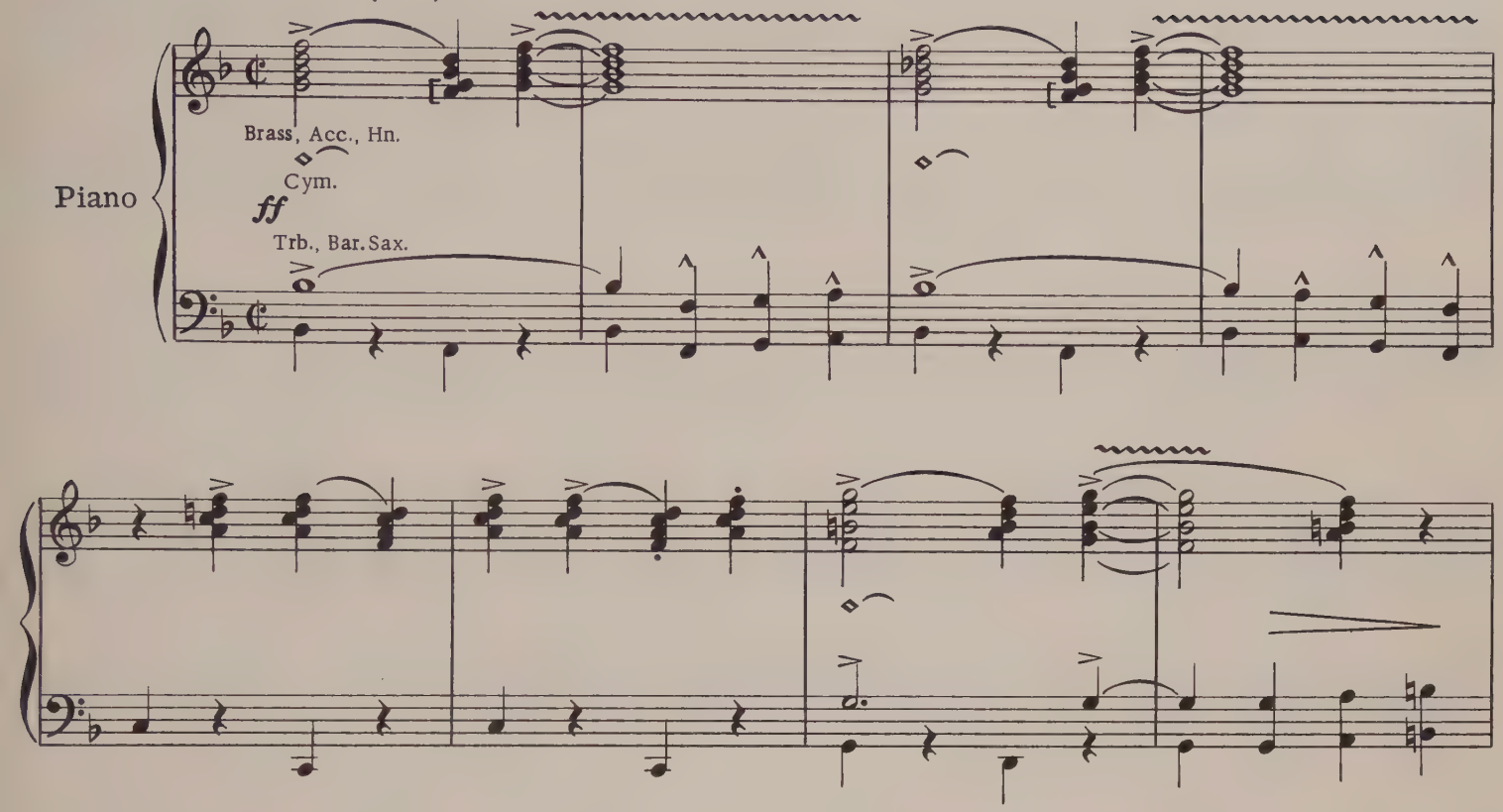

Don't I a - dore you And are-n't you mine?
Acc.3
65
Allargando
May - be I'll some - day be lone-ly a - gain, But
Str.
W.W., Hn., Trb.
(+ Timp. roll ppp)
+ Acc.3
rall.
Tempo I°
opt.
Why should I wake up? Why should I wake up 'til
Str.
Gtr.
+Bass Cl.
then?
pp W.W., Str., Acc.
Timp.
+ Brass
mf
fz

No. 13

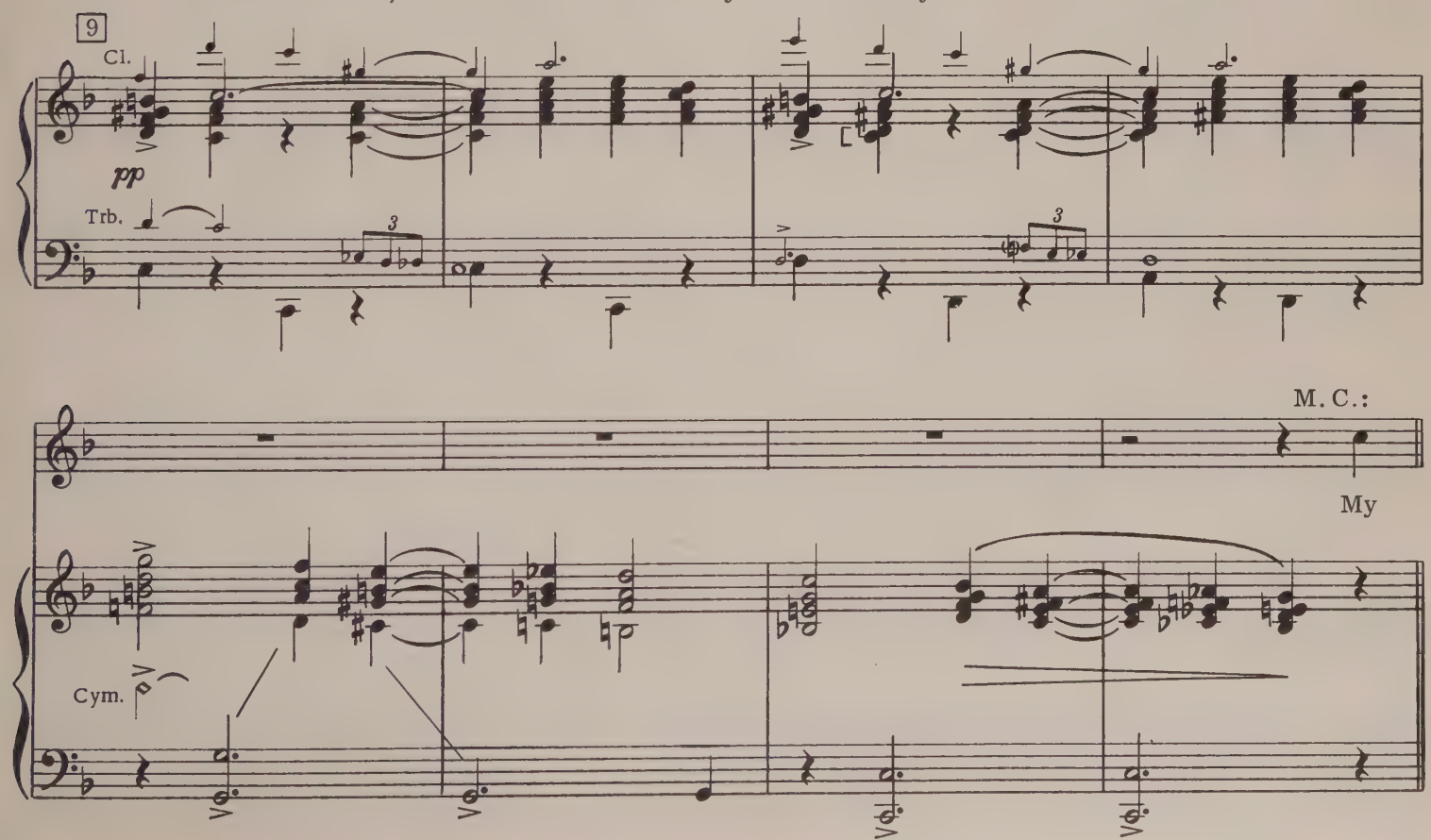
Sitting Pretty

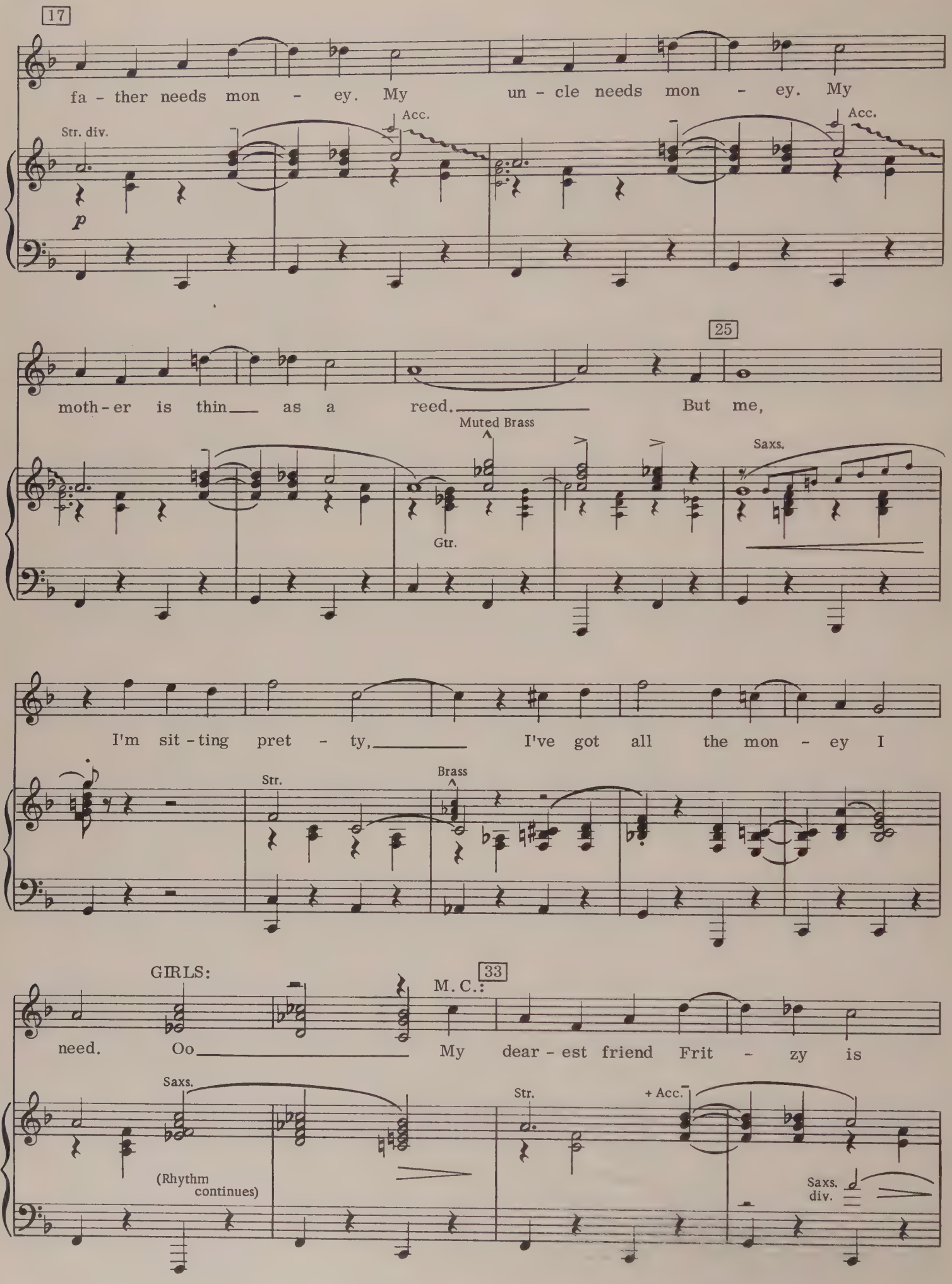
cue: SALLY, ERNST & CLIFF: Prosit!
M.C.: Prosit!

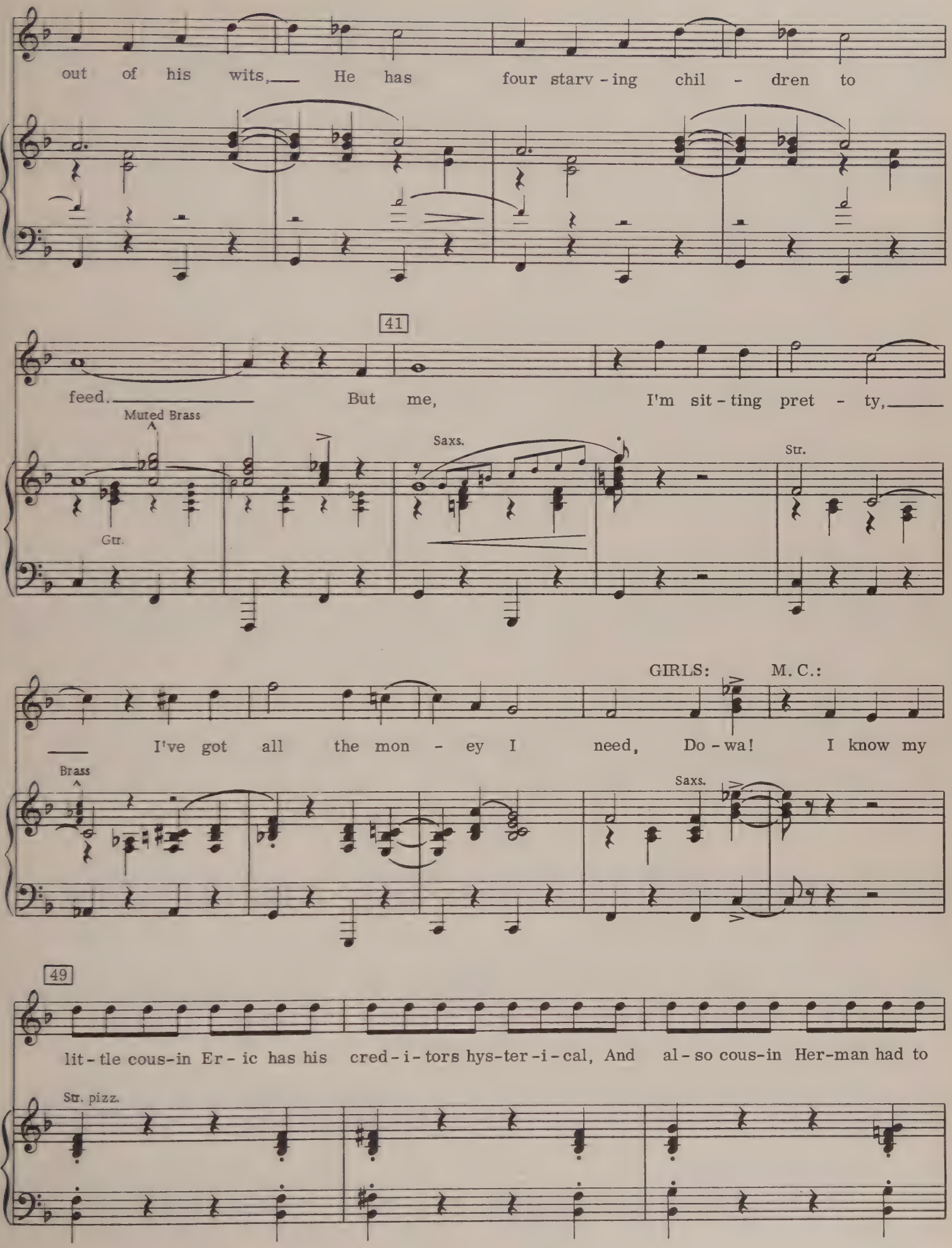
Frantic (in 2)

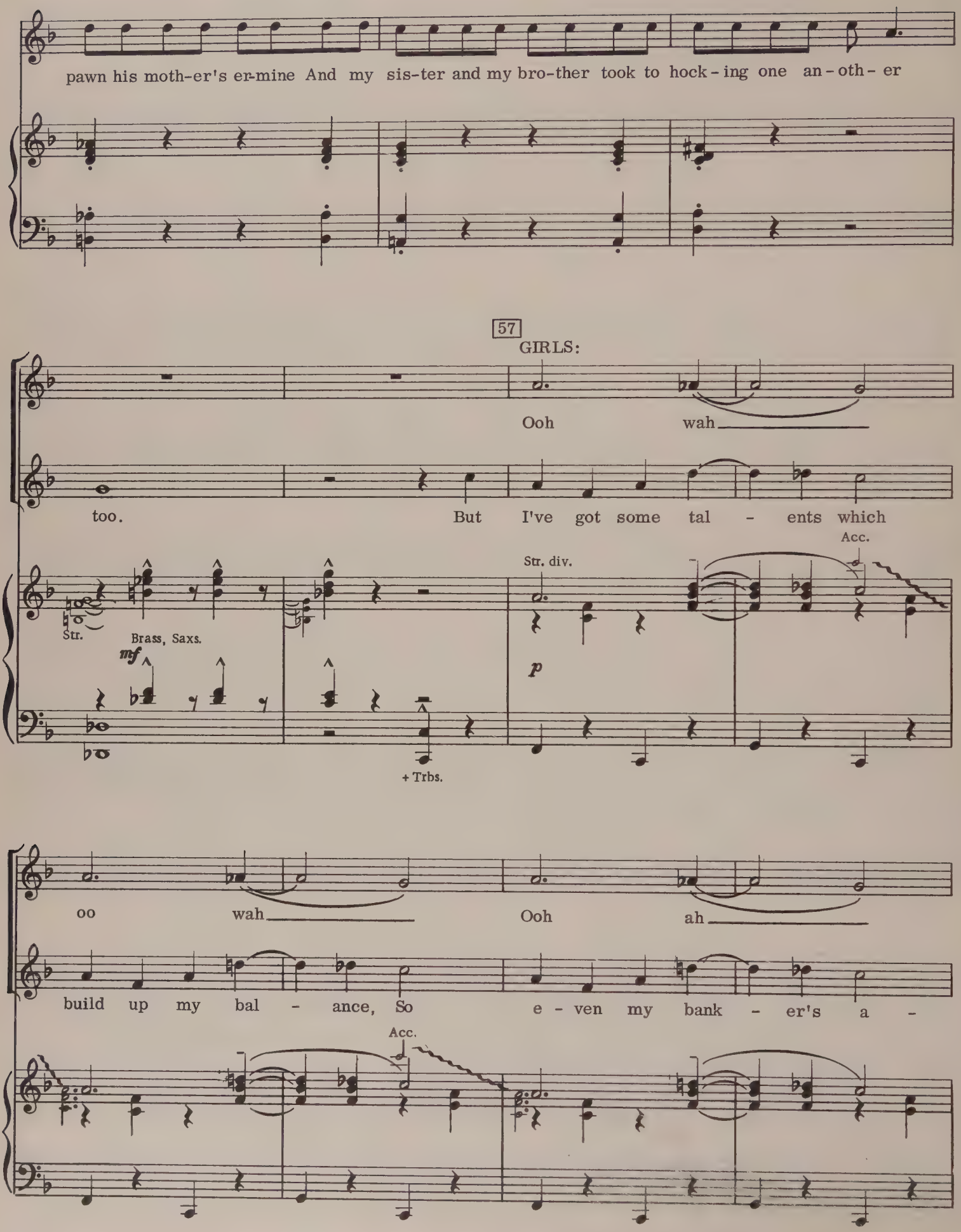


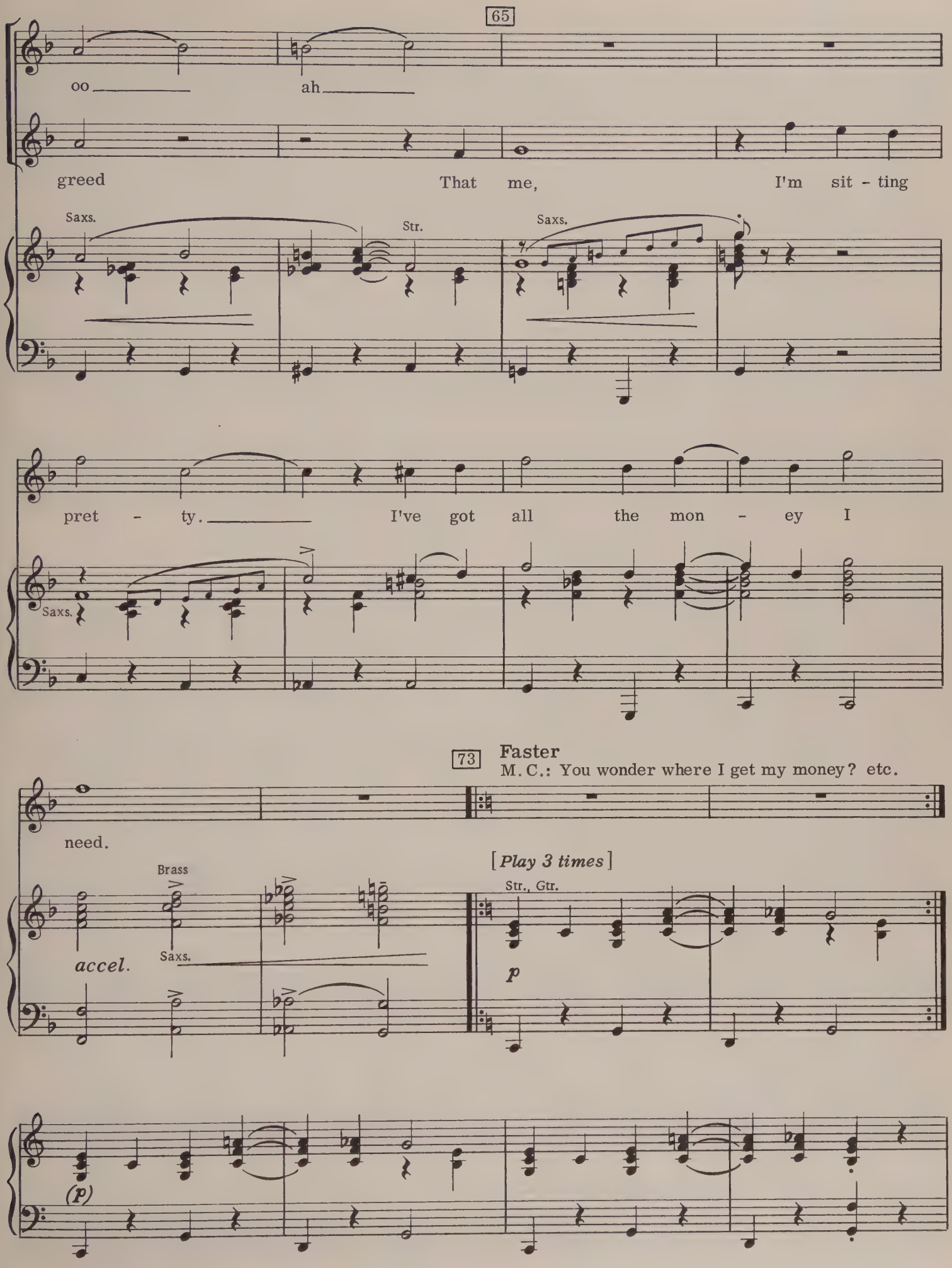
M. C.: You see, there's more than one way to make money.



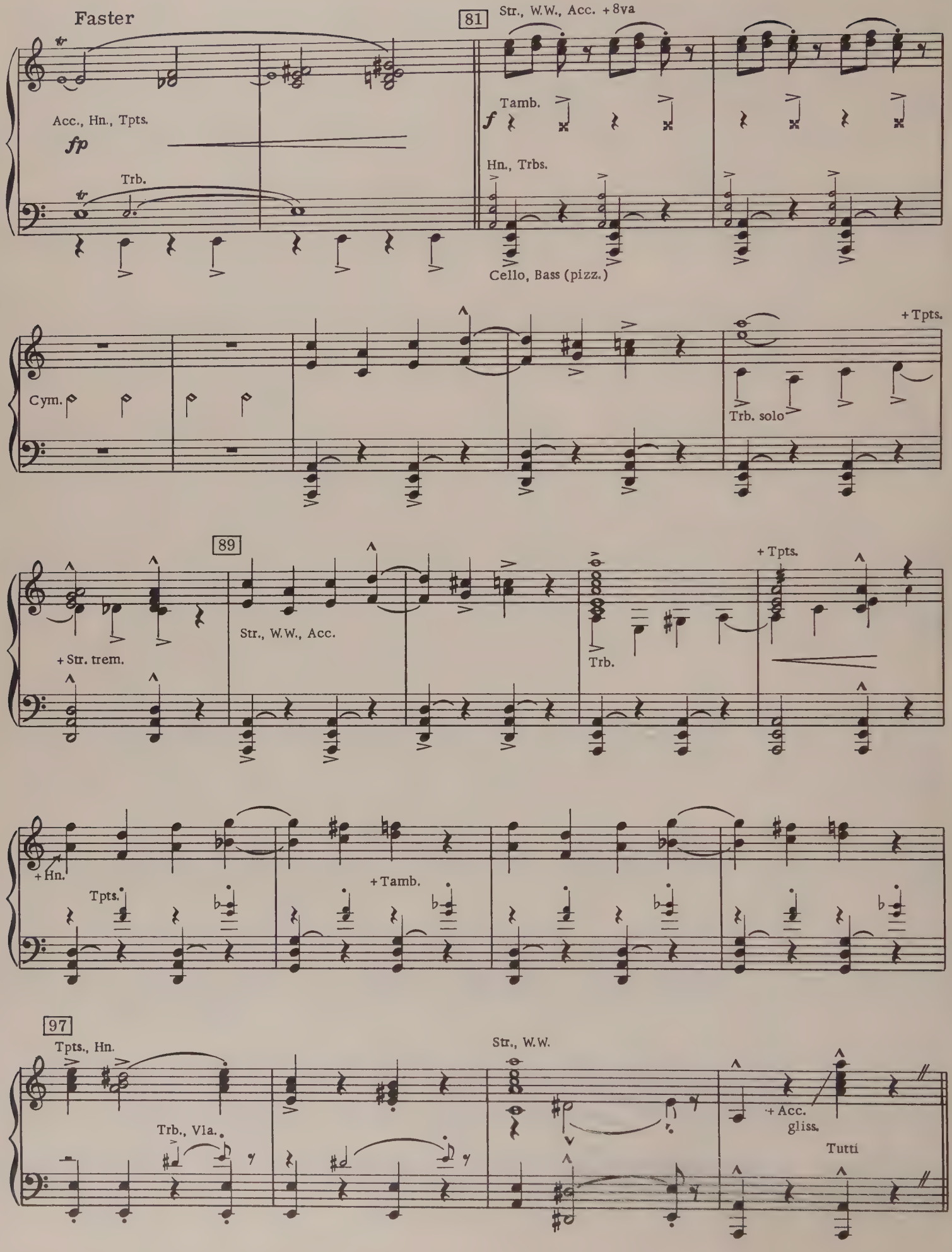

17
fa - ther needs mon - ey. My un - cle needs mon - ey. My
Str. div.
Acc.
Acc.
p
25
moth - er is thin as a reed. But me,
Muted Brass
Gtr.
Saxs.
I'm sit - ting pret - ty, I've got all the mon - ey I
Str.
Brass
GIRLS:
M. C.:
33
need. Oo My dear - est friend Frit - zy is
Saxs.
(Rhythm continues)
Str.
+ Acc.
Saxs. div.

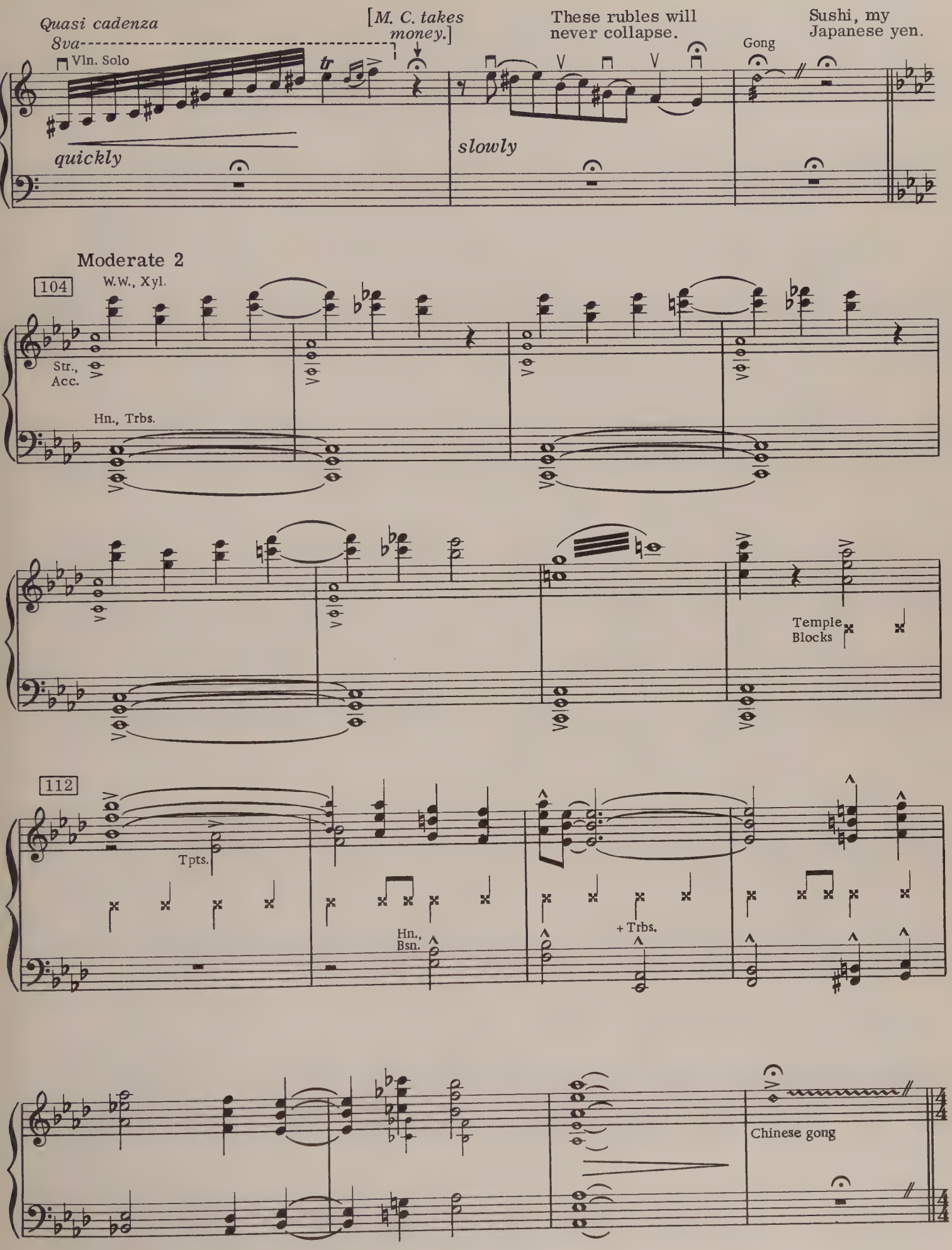

out of his wits, He has four starv - ing chil - dren to
41
feed. But me, I'm sit - ting pret - ty,
Muted Brass
Gtr.
Saxs.
Str.
GIRLS:
M. C.:
I've got all the mon - ey I need, Do - wa! I know my
Brass
Saxs.
49
lit - tle cous-in Er - ic has his cred - i - tors hys-ter - i - cal, And al - so cous-in Her-man had to
Str. pizz.

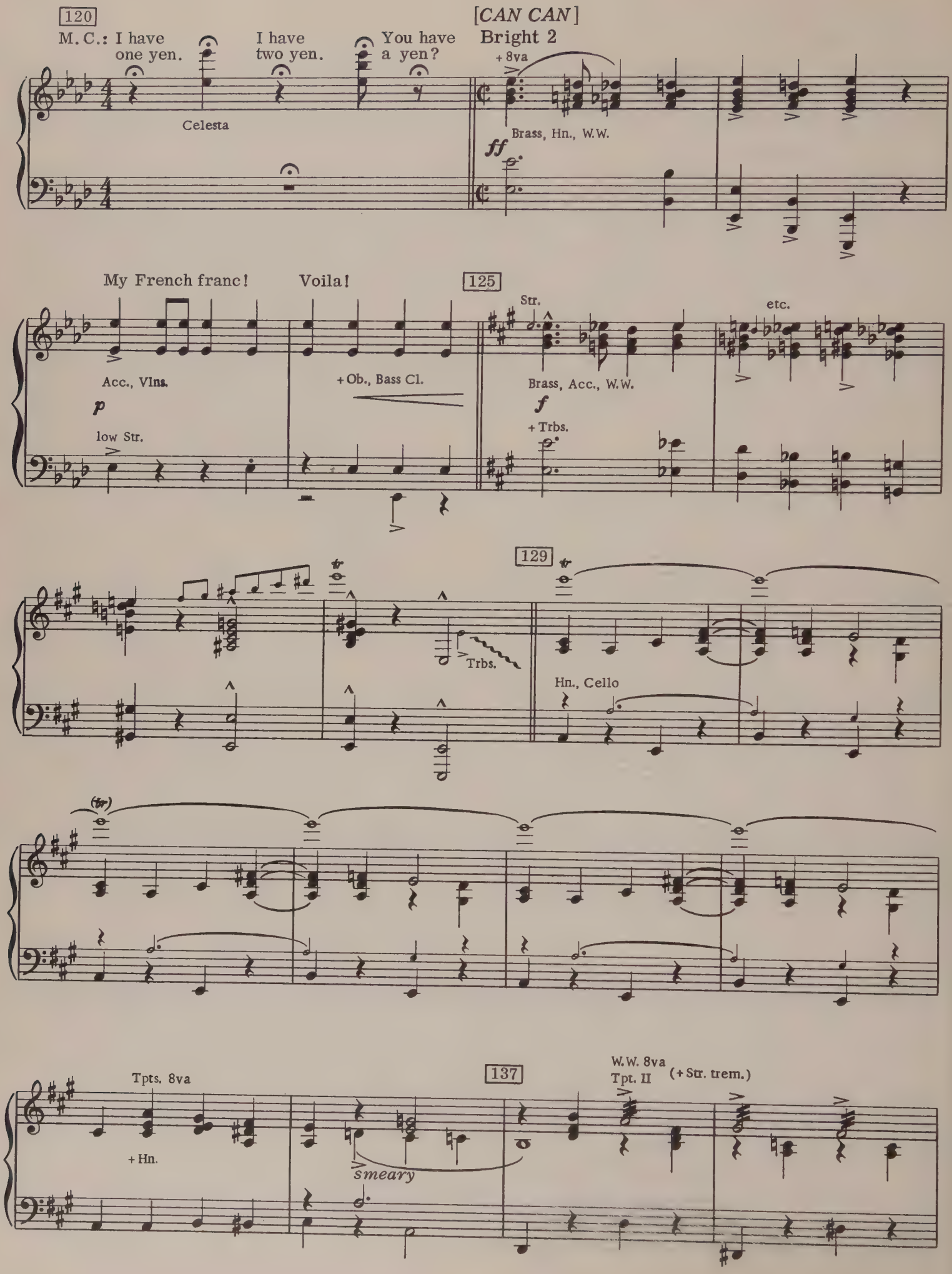

pawn his moth-er's er-mine And my sis-ter and my bro-ther took to hock-ing one an-oth-er
57
GIRLS:
Ooh wah
too. But I've got some tal - ents which
Str.
Brass, Saxs.
mf
Str. div.
p
Acc.
+ Trbs.
oo wah Ooh ah
build up my bal - ance, So e - ven my bank - er's a -
Acc.

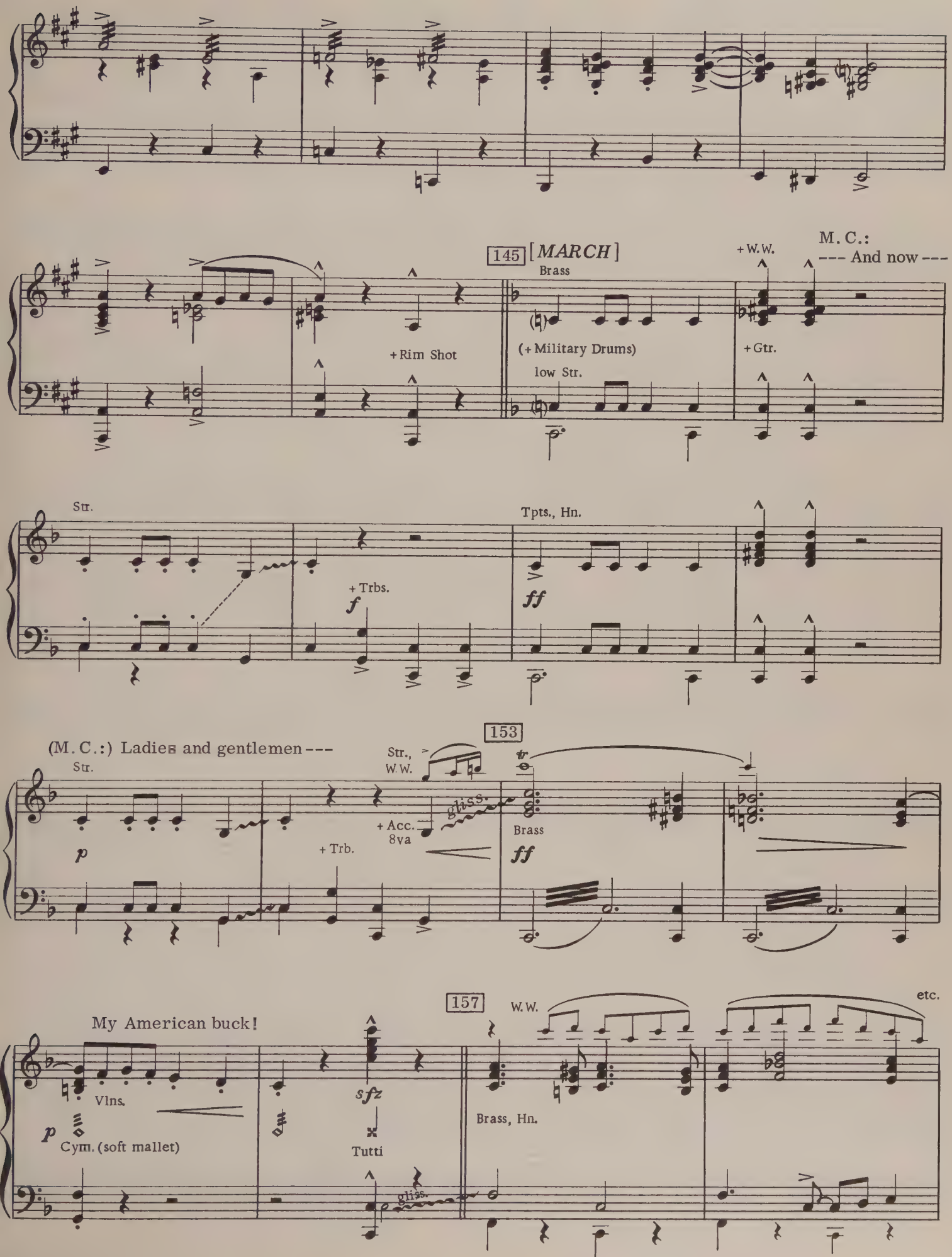

65
oo
ah
greed
That me,
I'm sit - ting
Saxs.
Str.
Saxs.
pret - ty.
I've got all the mon - ey I
Saxs.
73
Faster
M. C.: You wonder where I get my money? etc.
need.
[Play 3 times]
Brass
Str., Gtr.
accel.
Saxs.
p
(p)

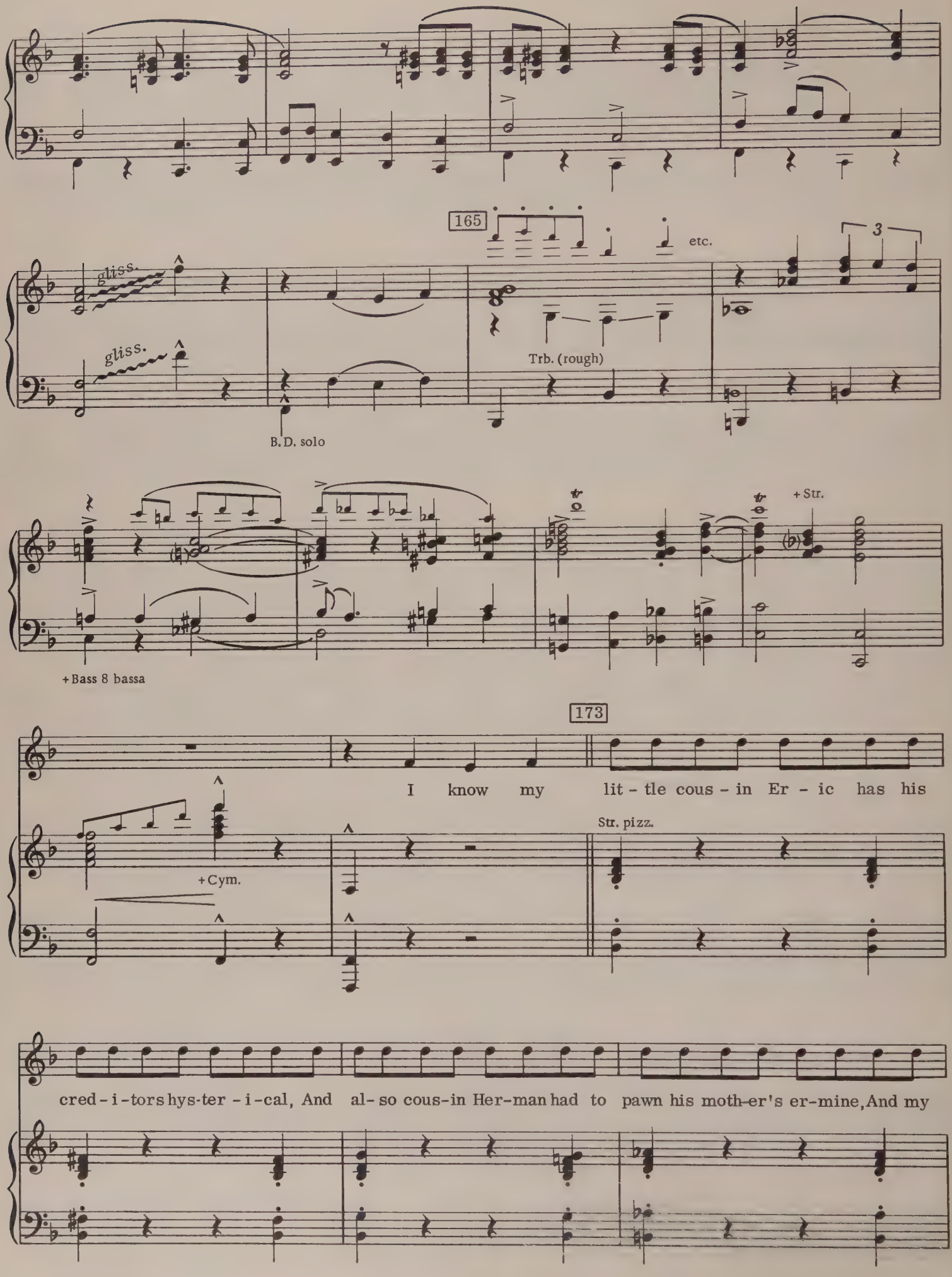
[*RUSSIAN DANCE*]

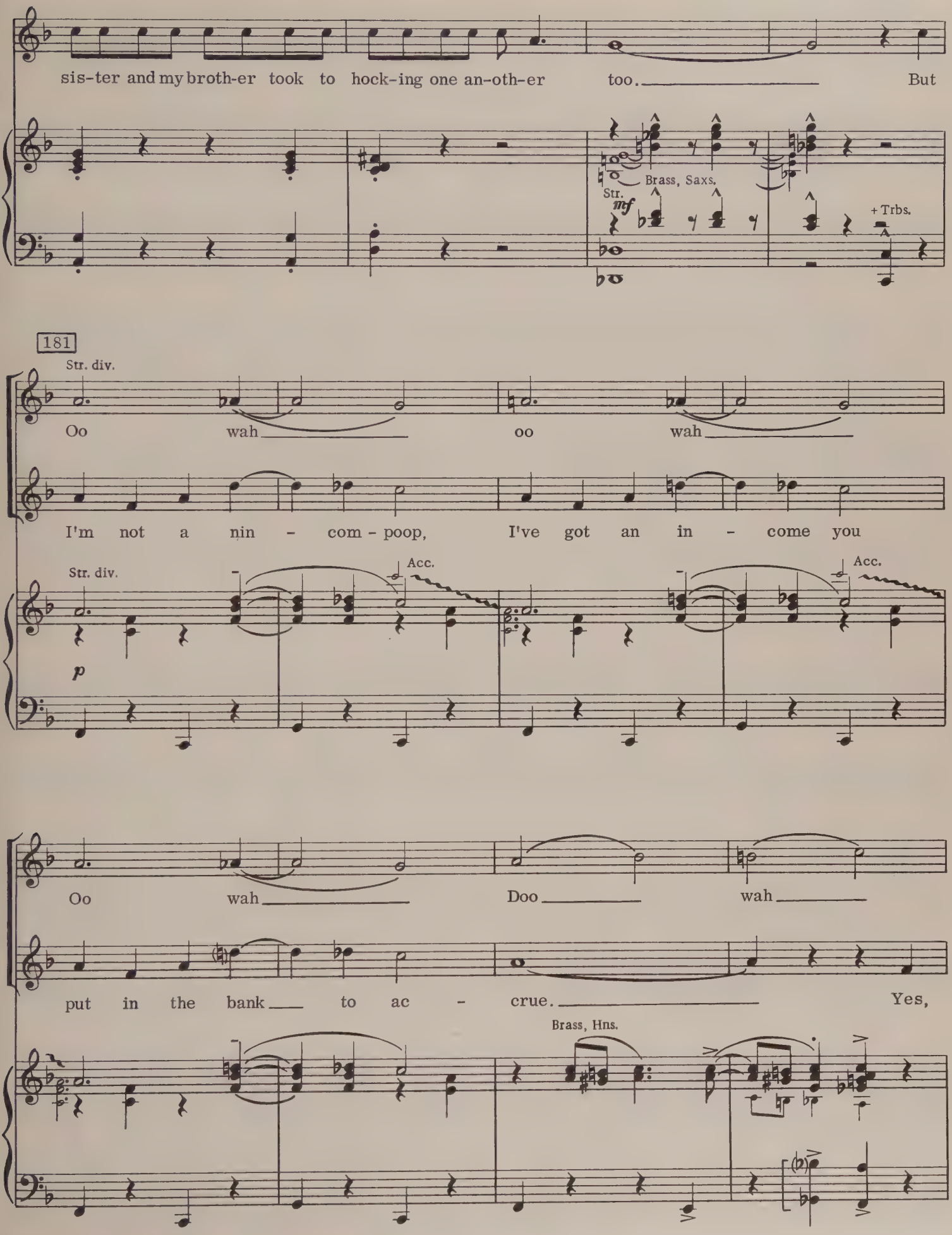


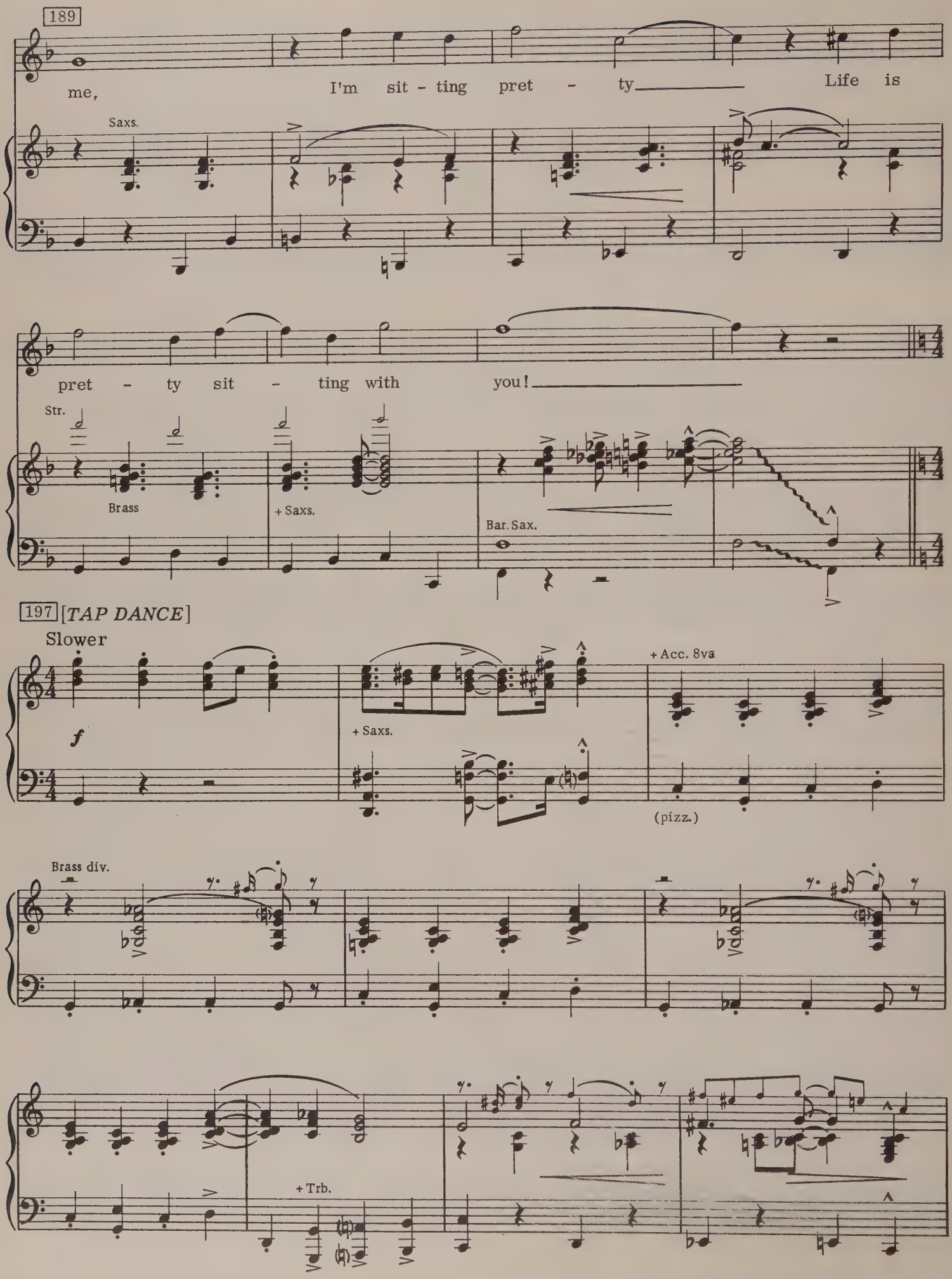

Quasi cadenza
8va
Vln. Solo
quickly
[M. C. takes money.]
These rubles will never collapse.
Sushi, my Japanese yen.
Gong
slowly
Moderate 2
104
W.W., Xyl.
Str., Acc.
Hn., Trbs.
Temple Blocks
112
Tpts.
Hn., Bsn.
+ Trbs.
Chinese gong

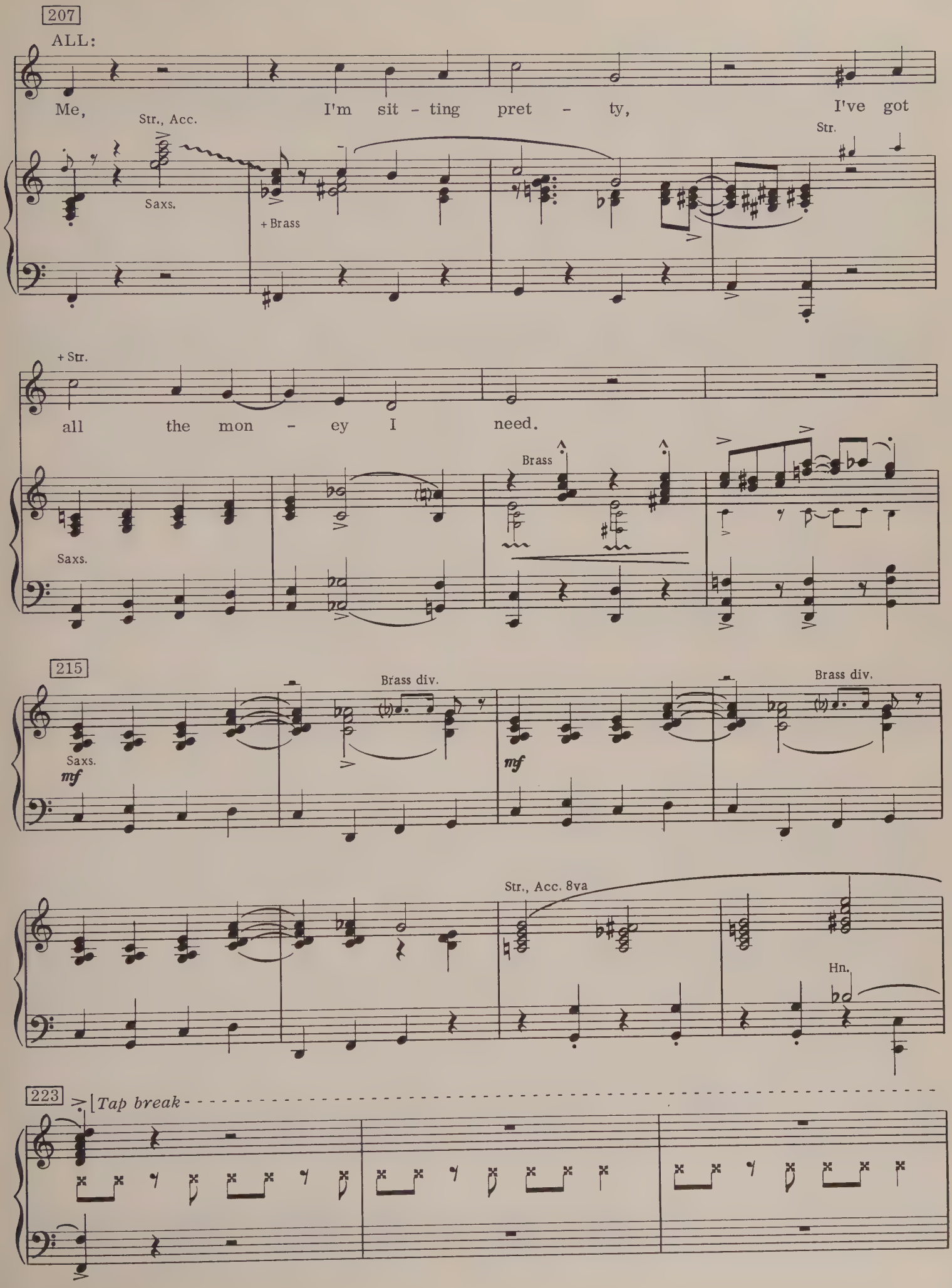

120
M. C.: I have one yen.
I have two yen.
You have a yen?
[CAN CAN]
Bright 2
+ 8va
Celesta
Brass, Hn., W.W.
ff
My French franc!
Voila!
125
Str.
etc.
Acc., Vlns.
p
low Str.
+ Ob., Bass Cl.
Brass, Acc., W.W.
f
+ Trbs.
129
Trbs.
Hn., Cello
Tpts. 8va
+ Hn.
137
smeary
W.W. 8va
Tpt. II
(+ Str. trem.)

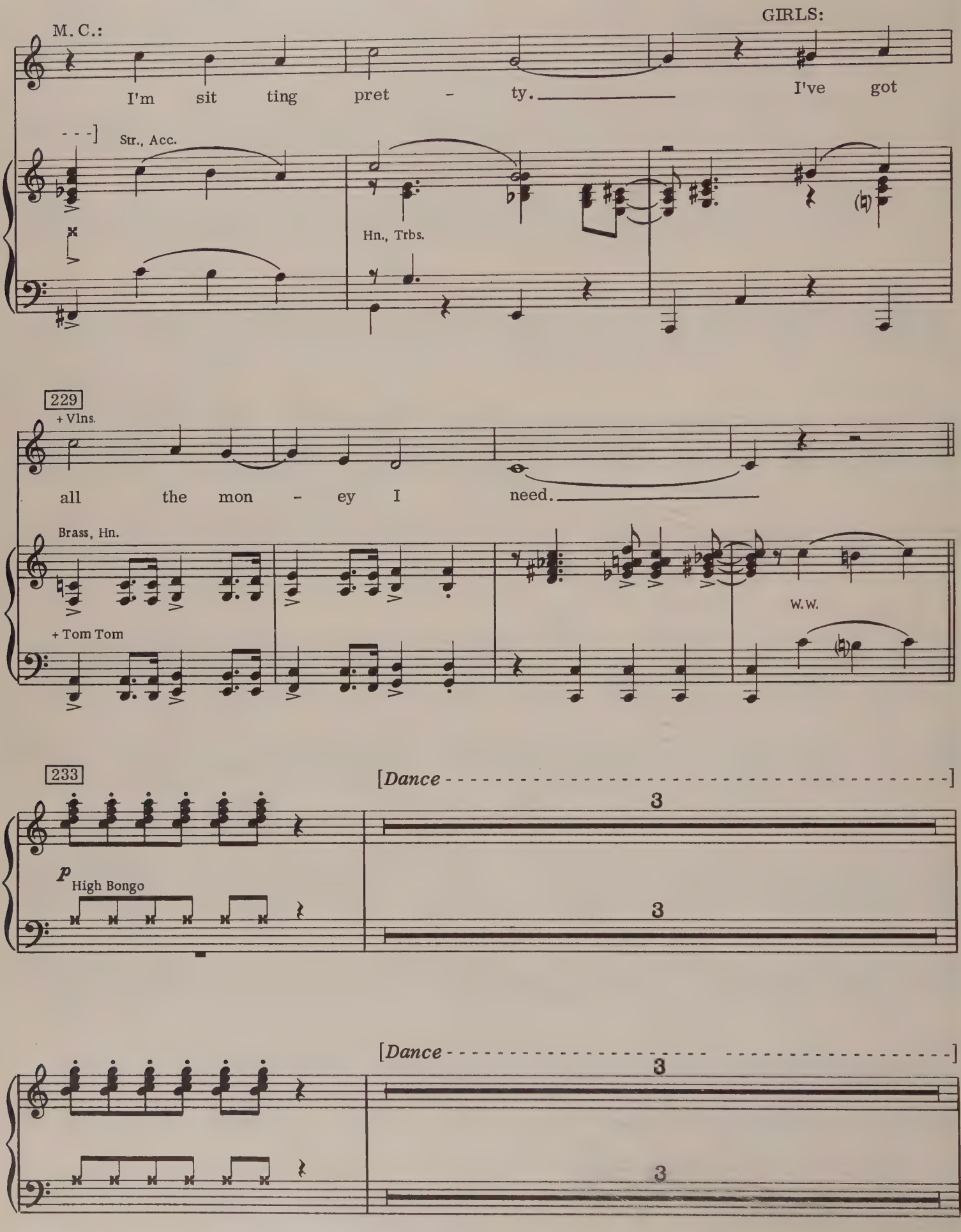

145 [MARCH]
Brass
+ W.W.
M. C.:
--- And now ---
+ Rim Shot
(+ Military Drums)
low Str.
+ Gtr.
Str.
Tpts., Hn.
+ Trbs.
f
ff
(M. C.:) Ladies and gentlemen ---
153
Str.
Str., W.W.
gliss.
+ Acc. 8va
Brass
p
+ Trb.
ff
157
W.W.
etc.
My American buck!
Vlns.
sfz
Brass, Hn.
p
Cym. (soft mallet)
Tutti
gliss.

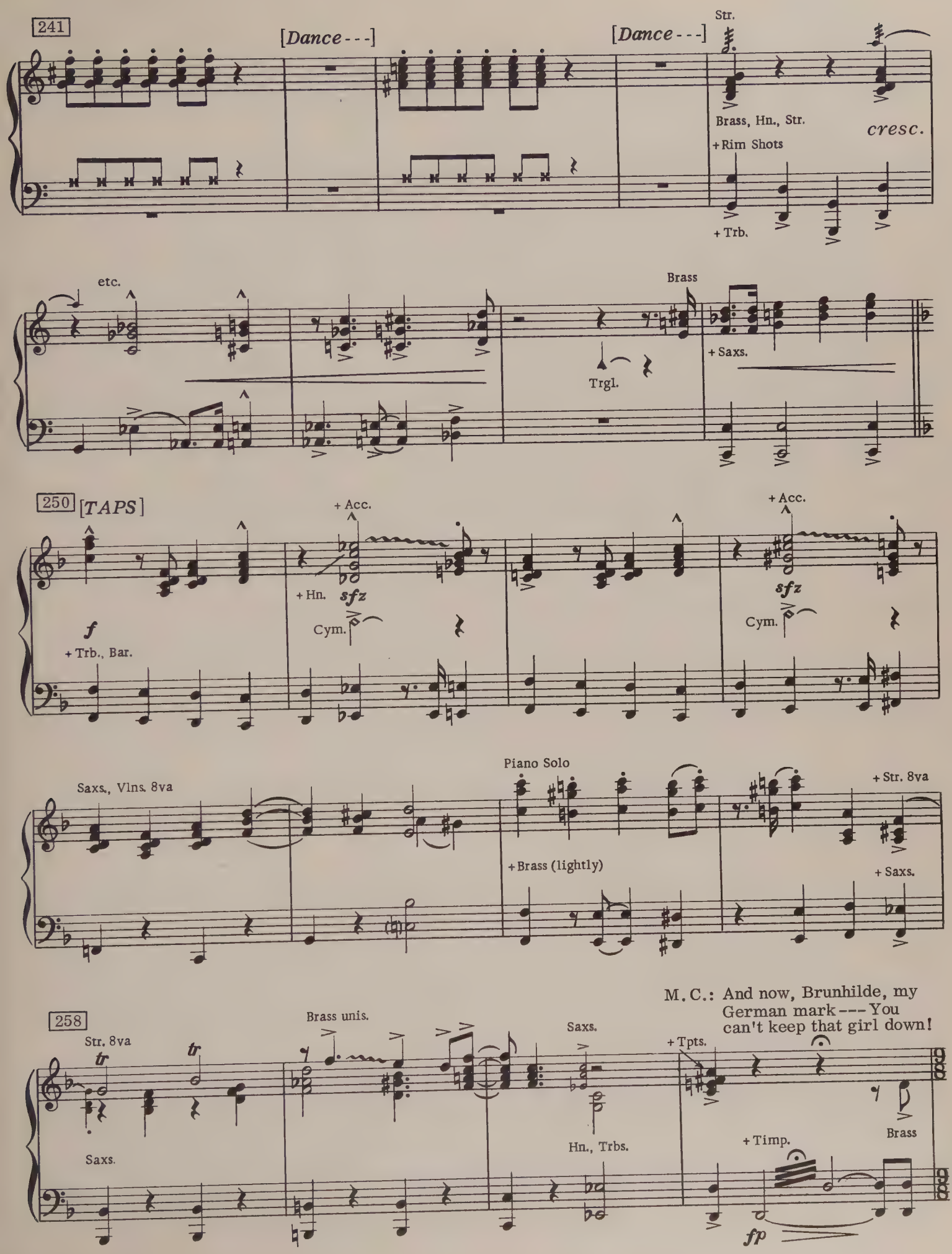

165
etc.
gliss.
gliss.
Trb. (rough)
B. D. solo
+ Str.
+ Bass 8 bassa
173
I know my lit - tle cous - in Er - ic has his
+ Cym.
Str. pizz.
cred - i - tors hys-ter - i - cal, And al- so cous-in Her-man had to pawn his moth-er's er-mine, And my

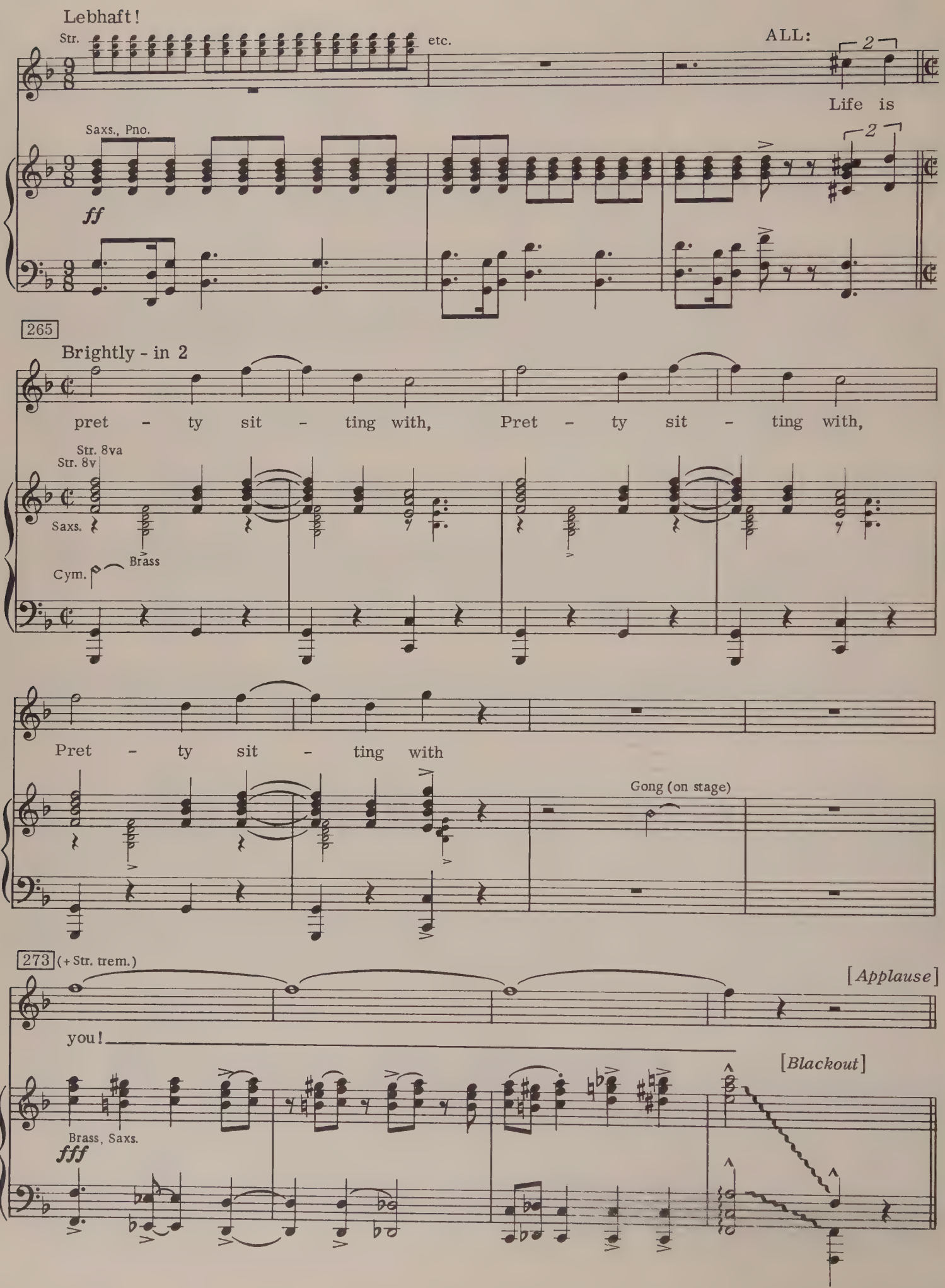

sis-ter and my broth-er took to hock-ing one an-oth-er too. But
Brass, Saxs.
Str.
mf
+ Trbs.
181
Str. div.
Oo wah oo wah
I'm not a nin - com - poop, I've got an in - come you
Str. div.
Acc.
Acc.
p
Oo wah Doo wah
put in the bank to ac - crue. Yes,
Brass, Hns.


189
me,
I'm sit - ting pret - ty
Life is
Saxs.
pret - ty sit - ting with
you!
Str.
Brass
+ Saxs.
Bar. Sax.
197 [TAP DANCE]
Slower
f
+ Saxs.
+ Acc. 8va
(pizz.)
Brass div.
+ Trb.


207
ALL:
Me, I'm sit - ting pret - ty, I've got
Str., Acc.
Saxs.
+ Brass
Str.
+ Str.
all the mon - ey I need.
Brass
Saxs.
215
Brass div.
Brass div.
Saxs.
mf
mf
Str., Acc. 8va
Hn.
223
Tap break


M. C.:
GIRLS:
I'm sit ting pret - ty.
I've got
Str., Acc.
Hn., Trbs.
229
+ Vlns.
all the mon - ey I need.
Brass, Hn.
+ Tom Tom
W.W.
233
[Dance
3
3
p
High Bongo
[Dance
3
3


241
[Dance - - -]
[Dance - - -]
Str.
Brass, Hn., Str.
cresc.
+ Rim Shots
+ Trb.
etc.
Brass
Trgl.
+ Saxs.
250 [TAPS]
+ Acc.
+ Hn.
sfz
Cym.
f
+ Trb., Bar.
+ Acc.
sfz
Cym.
Saxs., Vlns. 8va
Piano Solo
+ Brass (lightly)
+ Str. 8va
+ Saxs.
M. C.: And now, Brunhilde, my German mark --- You can't keep that girl down!
258
Str. 8va
tr
tr
Saxs.
Brass unis.
Saxs.
Hn., Trbs.
+ Tpts.
+ Timp.
Brass
fp


Lebhaft!
Str.
etc.
ALL:
Life is
Saxs., Pno.
ff
265
Brightly - in 2
pret - ty sit - ting with, Pret - ty sit - ting with,
Str. 8va
Str. 8v
Saxs.
Cym.
Brass
Pret - ty sit - ting with
Gong (on stage)
273 (+ Str. trem.)
[Applause]
you!
[Blackout]
Brass, Saxs.
fff

[*PLAY OFF*]

277 Bright 2

Brass

Saxs., Hn.

Str.

Saxs.

284

+ Tom Tom

Saxs., Brass

Sn. Dr.

fp

+ Timp.

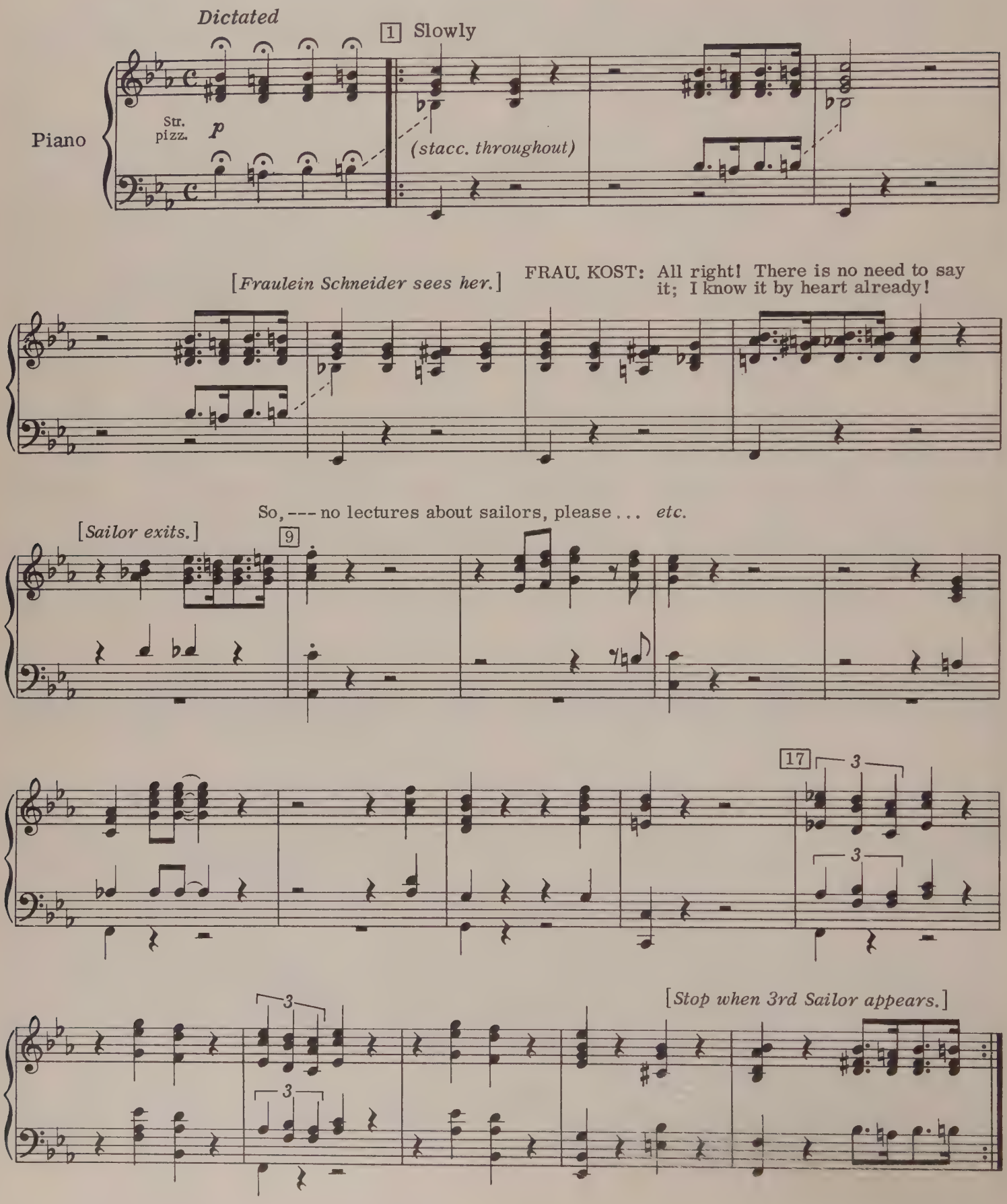
mp *rall.*

attacca

No. 14 Incidental

(It Couldn't Please Me More)

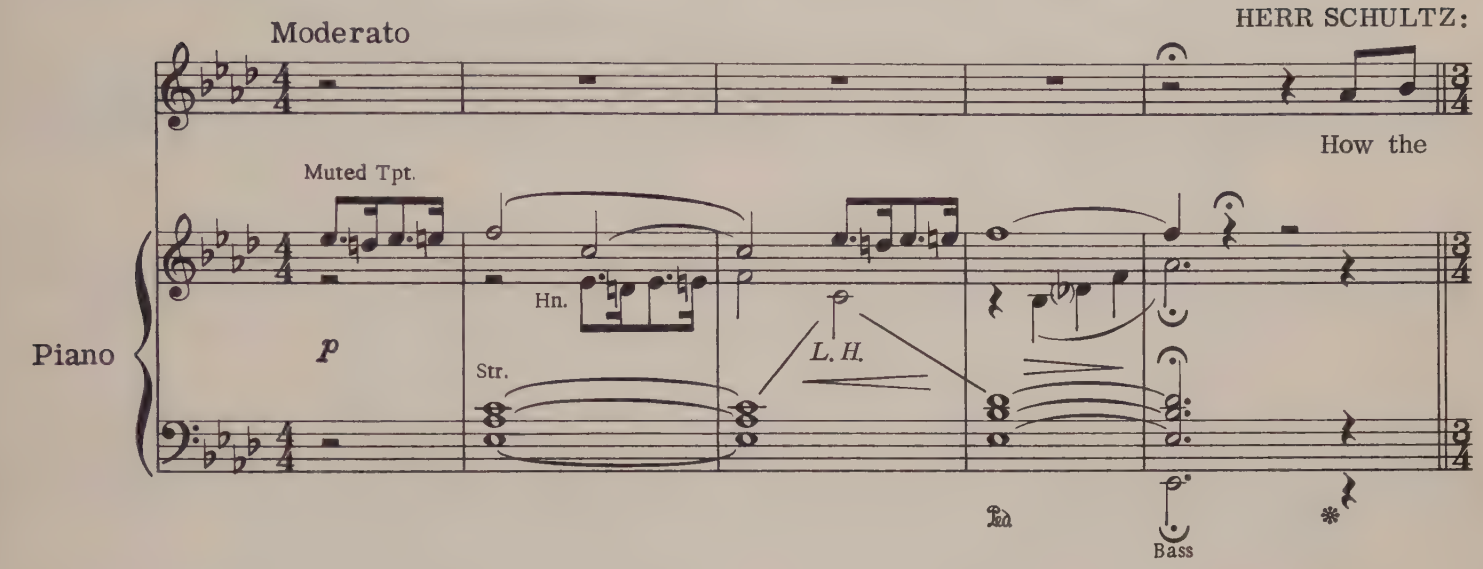
cue: Fraulein Kost enters with 1st Sailor.

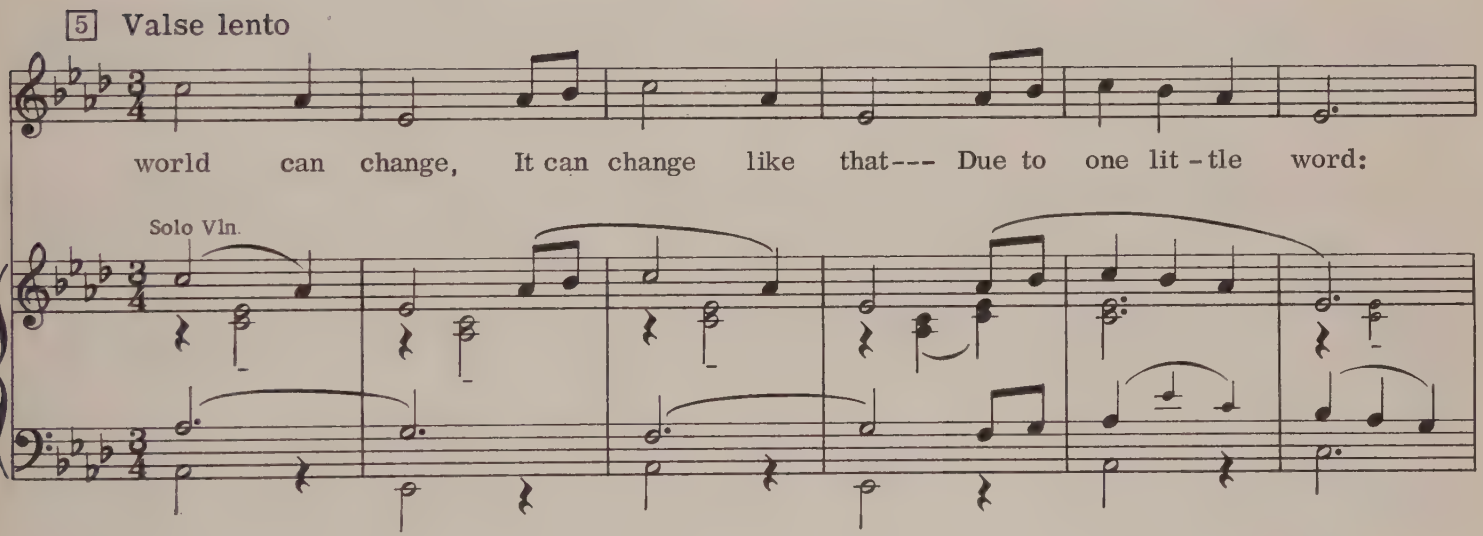


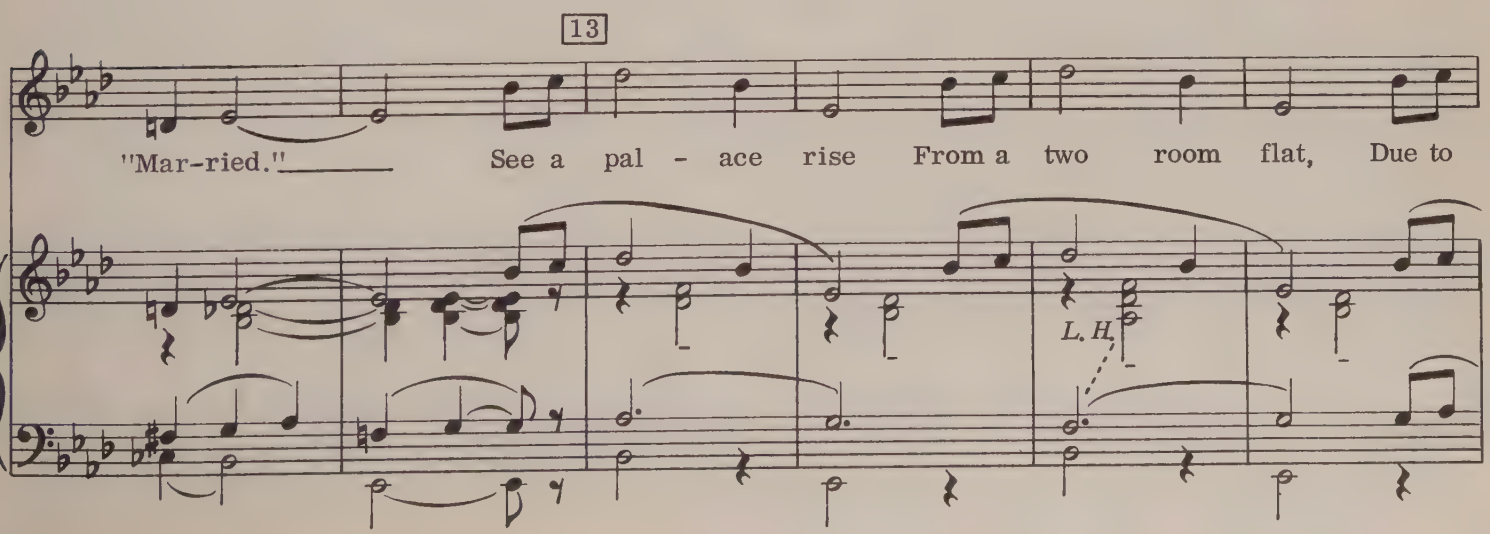
No. 15

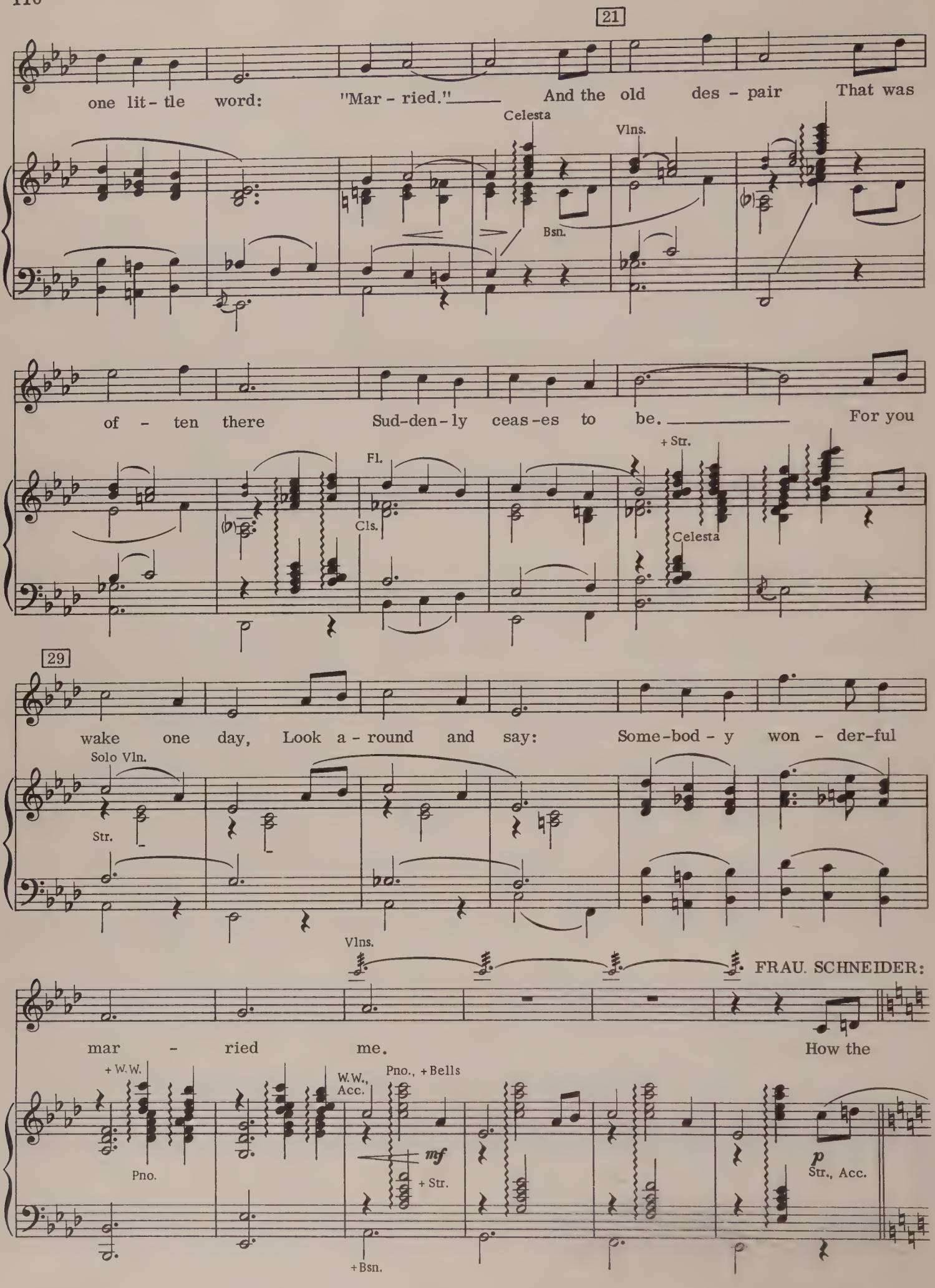
Married

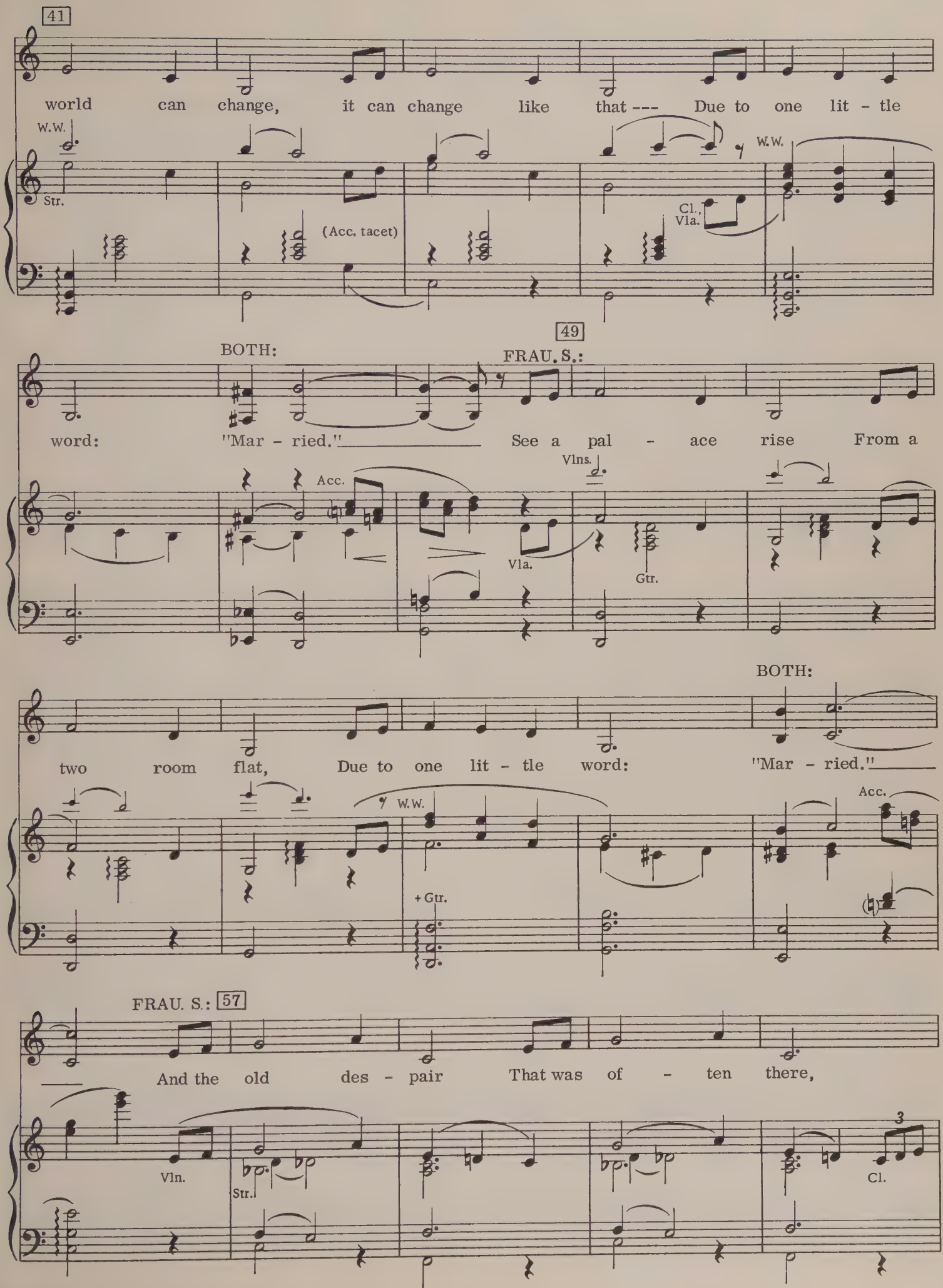
cue: FRAU. SCHNEIDER: You have good reason to be very, very optimistic.

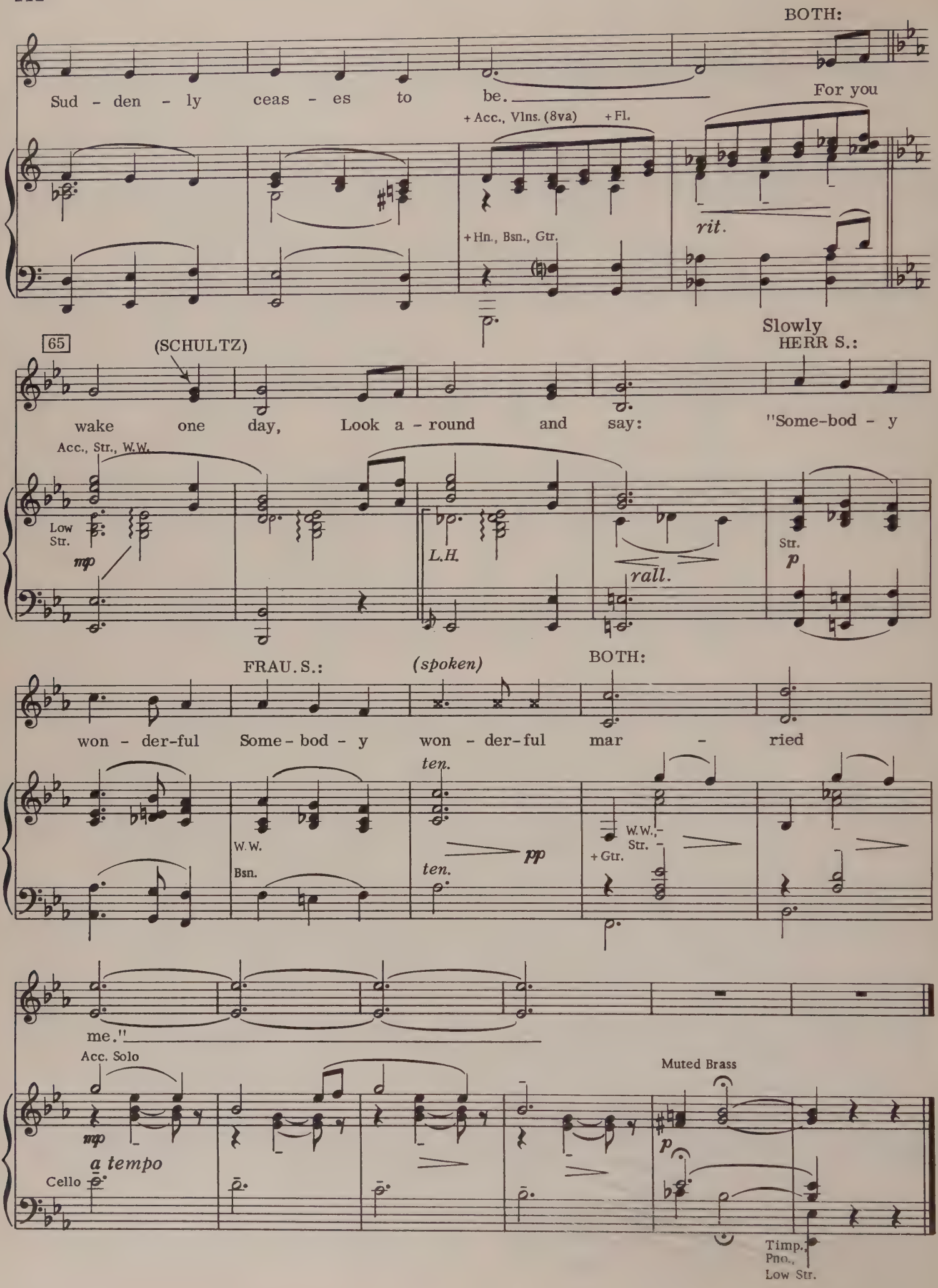






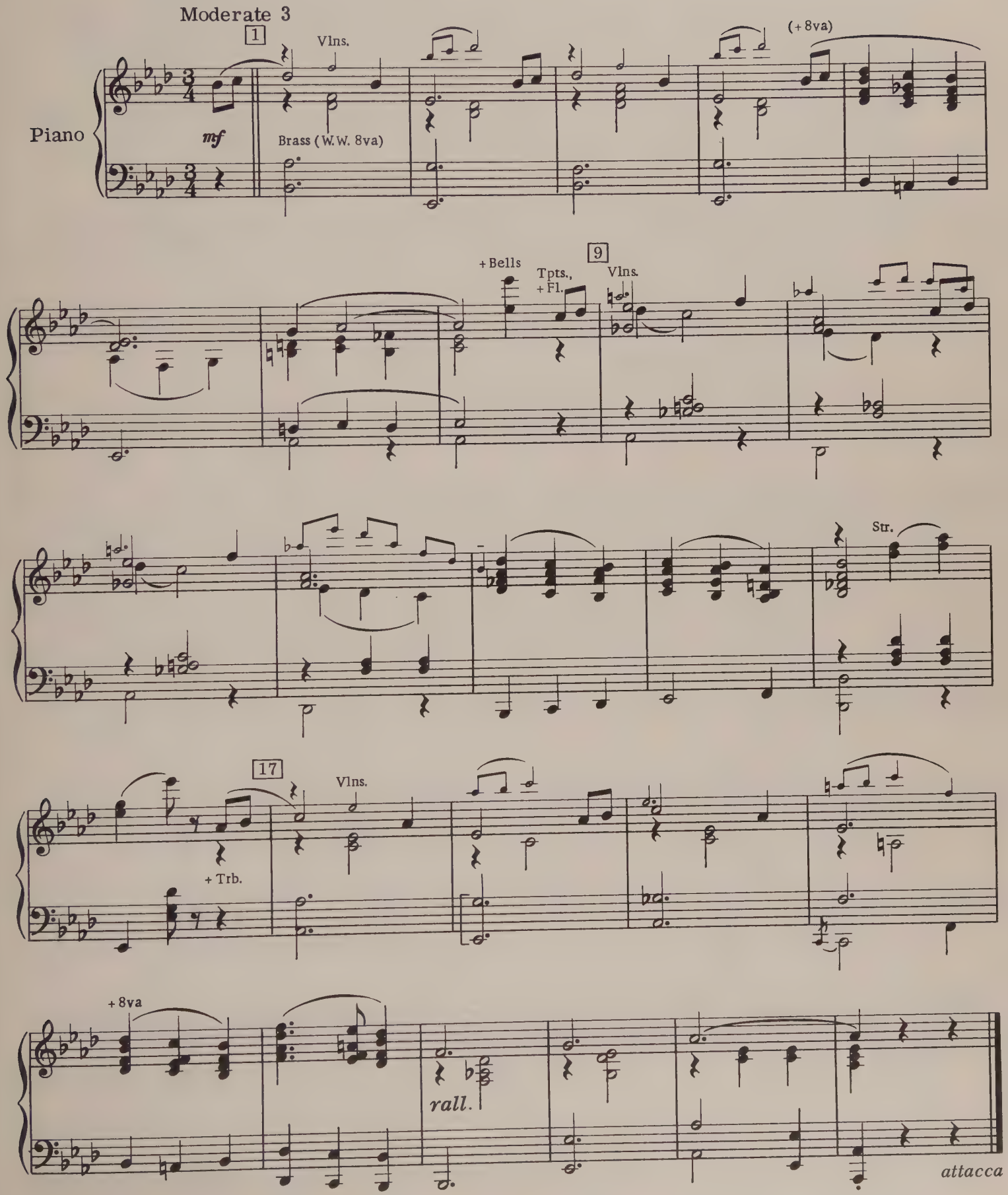

21
one lit - tle word: "Mar - ried." And the old des - pair That was
Celesta
Vlns.
Bsn.
of - ten there Sud-den-ly ceas-es to be. For you
Fl.
Cls.
+ Str.
Celesta
29
wake one day, Look a - round and say: Some-bod - y won - der-ful
Solo Vln.
Str.
Vlns.
FRAU. SCHNEIDER:
mar - ried me. How the
+ W.W.
Pno.
W.W., Acc.
Pno., + Bells
mf
+ Str.
+ Bsn.
p
Str., Acc.


41
world can change, it can change like that --- Due to one lit - tle
W.W.
Str.
(Acc. tacet)
Cl., Vla.
W.W.
49
BOTH:
FRAU. S.:
word: "Mar - ried." See a pal - ace rise From a
Acc.
Vlns.
Vla.
Gtr.
BOTH:
two room flat, Due to one lit - tle word: "Mar - ried."
W.W.
+ Gtr.
Acc.
FRAU. S.: 57
And the old des - pair That was of - ten there,
Vln.
Str.
3
Cl.


BOTH:
Sud - den - ly ceas - es to be.
For you
+ Acc., Vlns. (8va)
+ Fl.
+ Hn., Bsn., Gtr.
rit.
65
(SCHULTZ)
Slowly
HERR S.:
wake one day, Look a - round and say:
"Some-bod - y
Acc., Str., W.W.
Low Str.
mp
L.H.
rall.
Str.
p
FRAU S.:
(spoken)
BOTH:
won - der-ful Some - bod - y won - der-ful mar - ried
ten.
W.W.
Bsn.
pp
ten.
W.W., Str.
+ Gtr.
me."
Acc. Solo
mp
a tempo
Cello
Muted Brass
p
Timp., Pno., Low Str.

No. 15A End Of Scene 12 (Married)

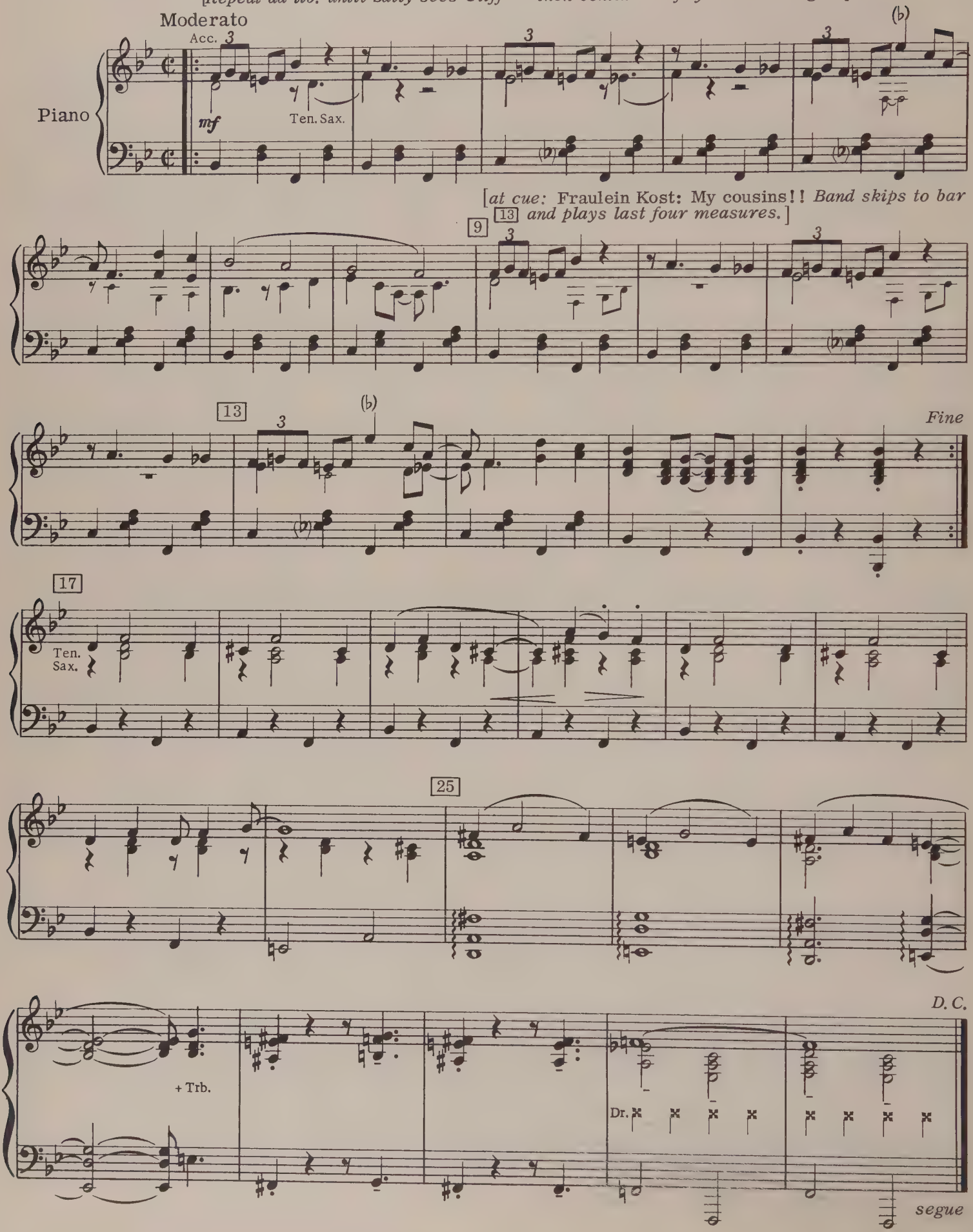
cue: SCHULTZ: What are we waiting for? It's time!



No. 15B Opening Scene 13

[*Stage Band*]

[*Repeat ad lib. until Sally sees Cliff — then continue softly under dialogue.*]



No. 16

Fruit Shop Dance

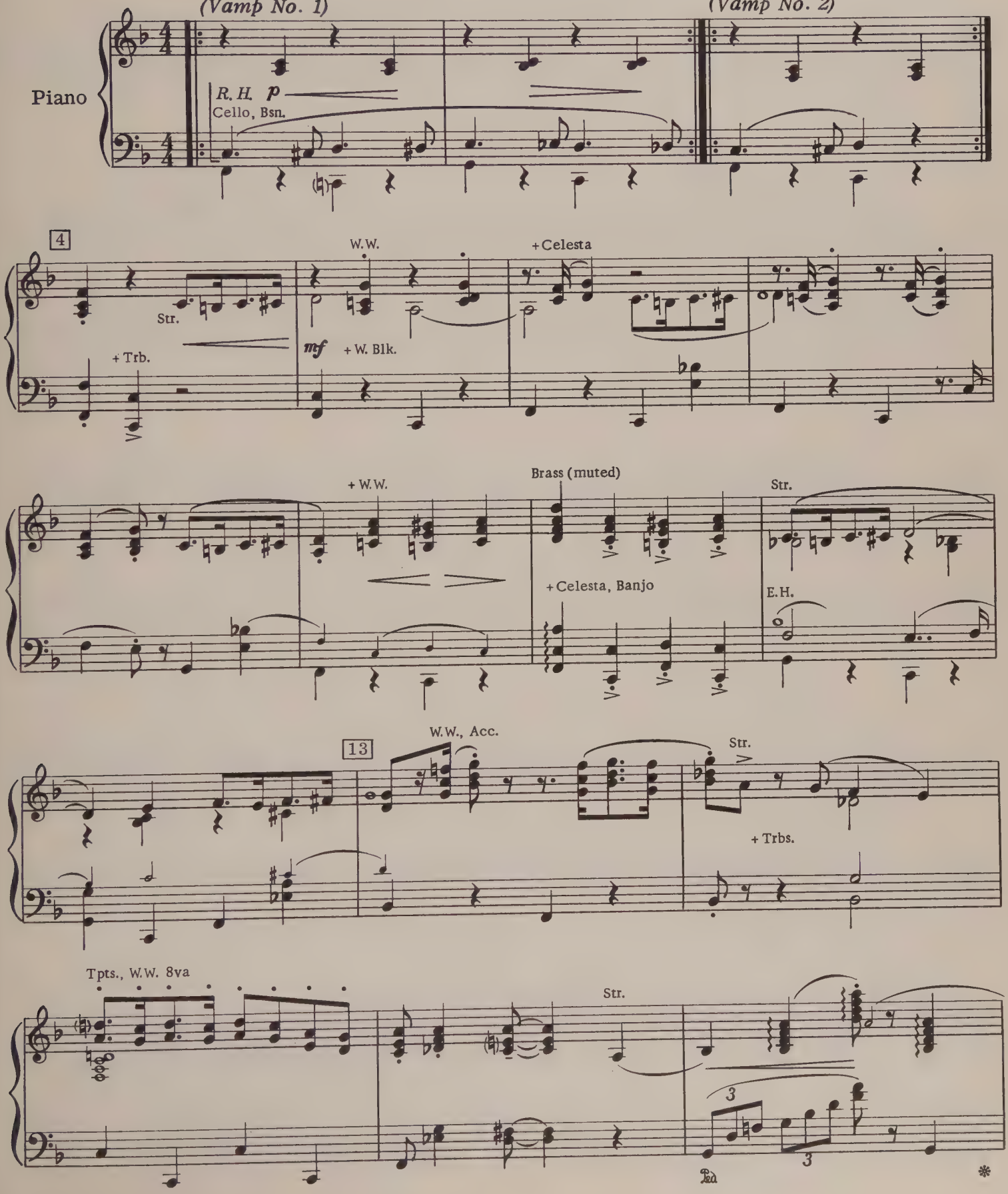
Schottische

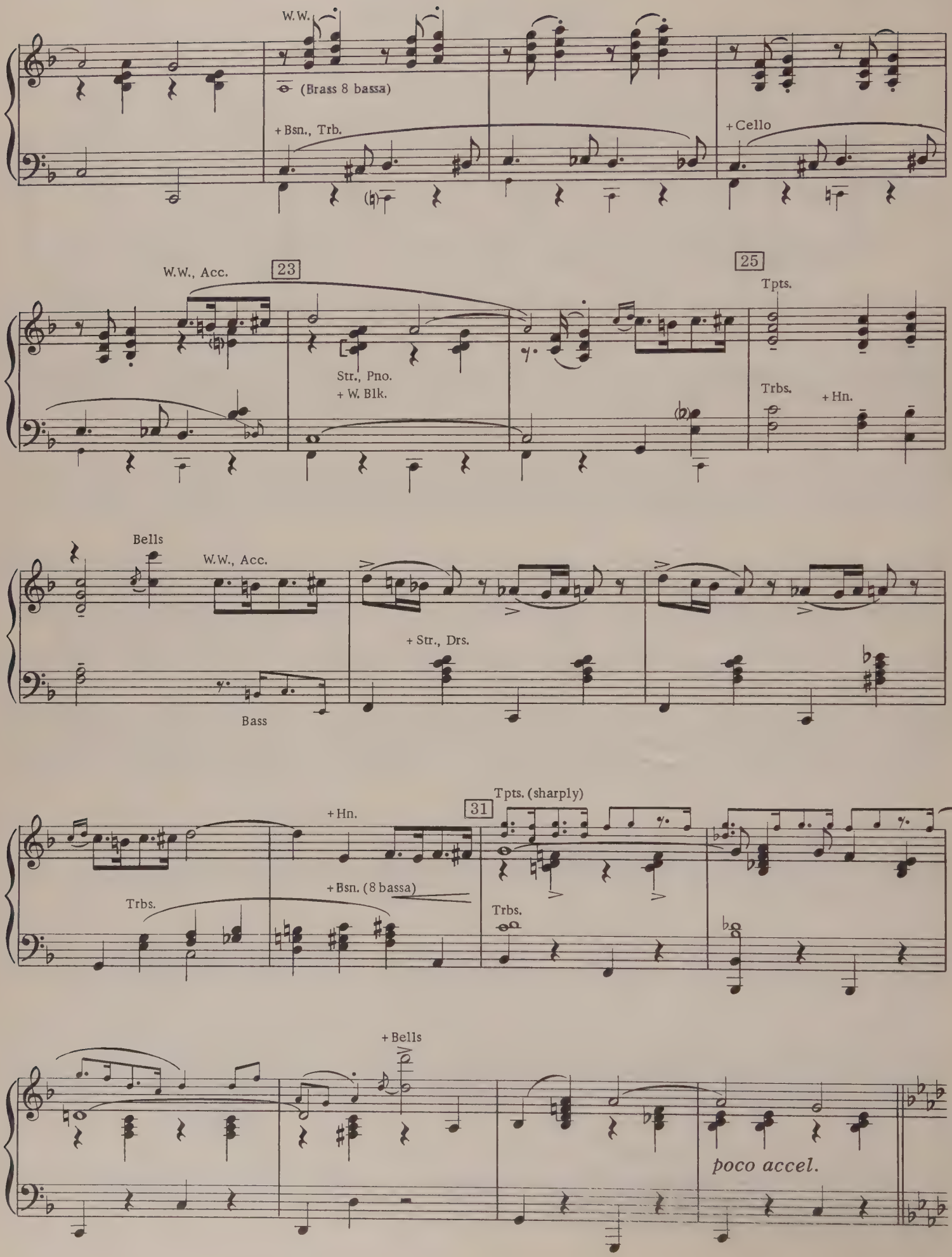
continue at cue: FRAU. S.: Unthinkable---

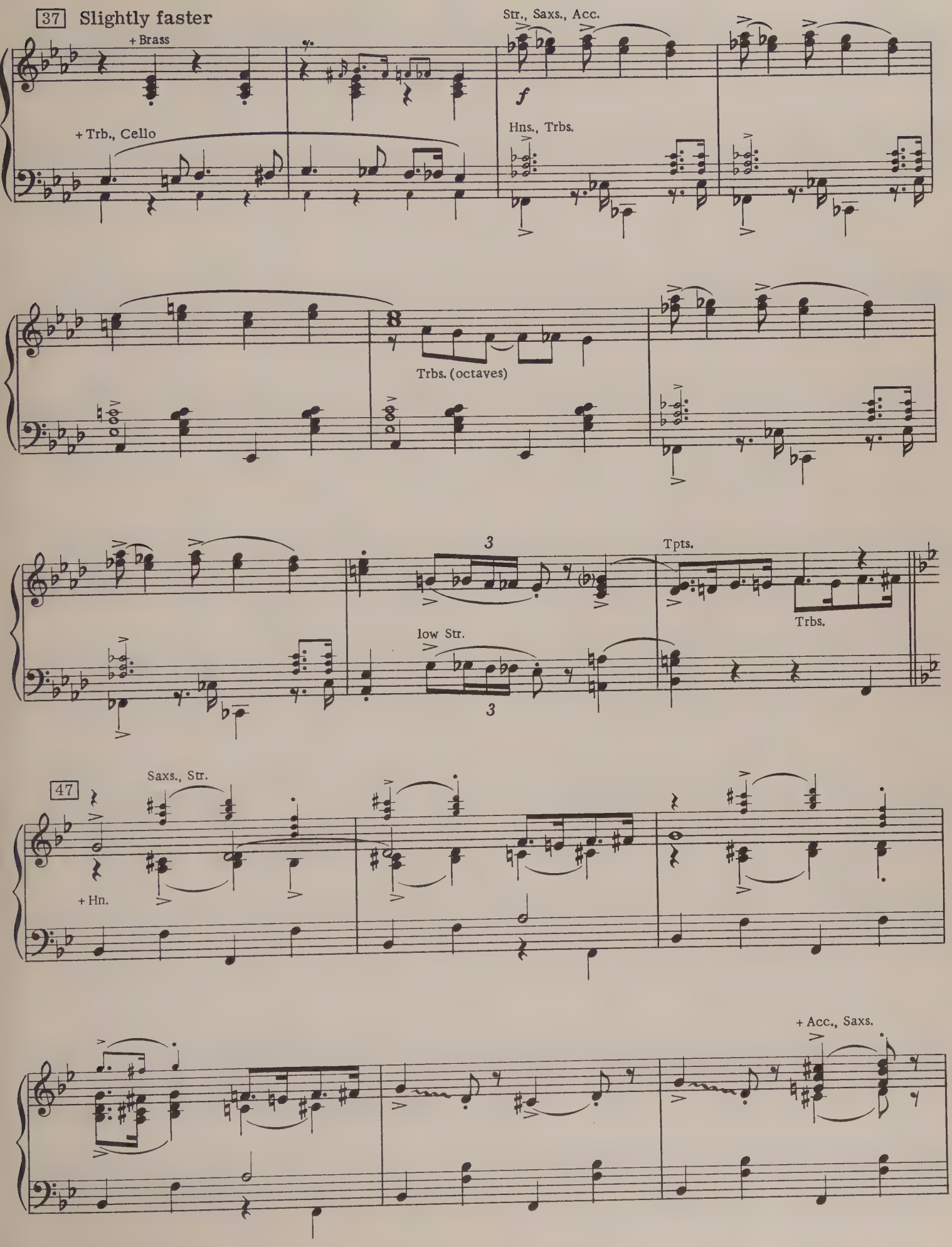
continue at cue: Absolutely.

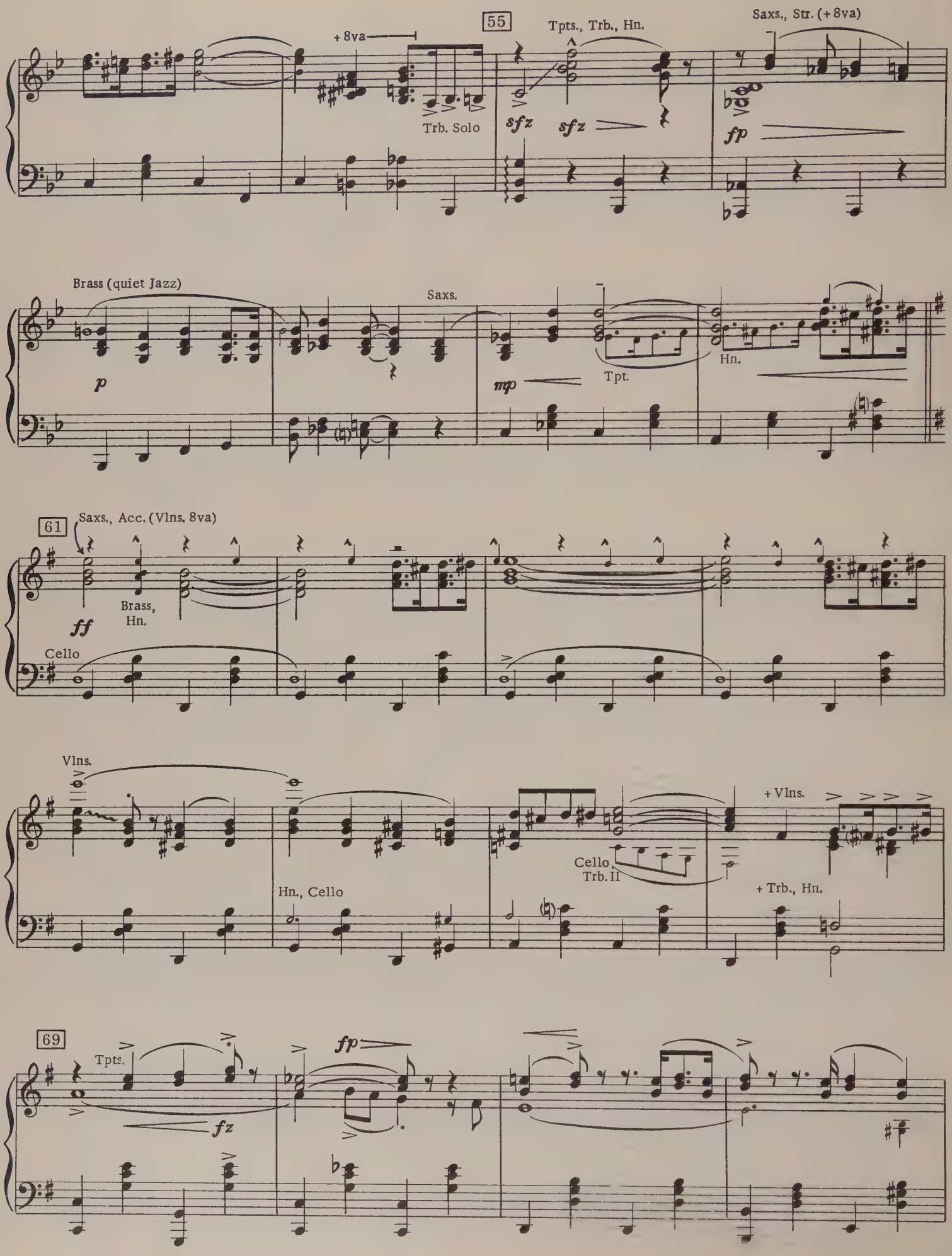
(Vamp No. 1)

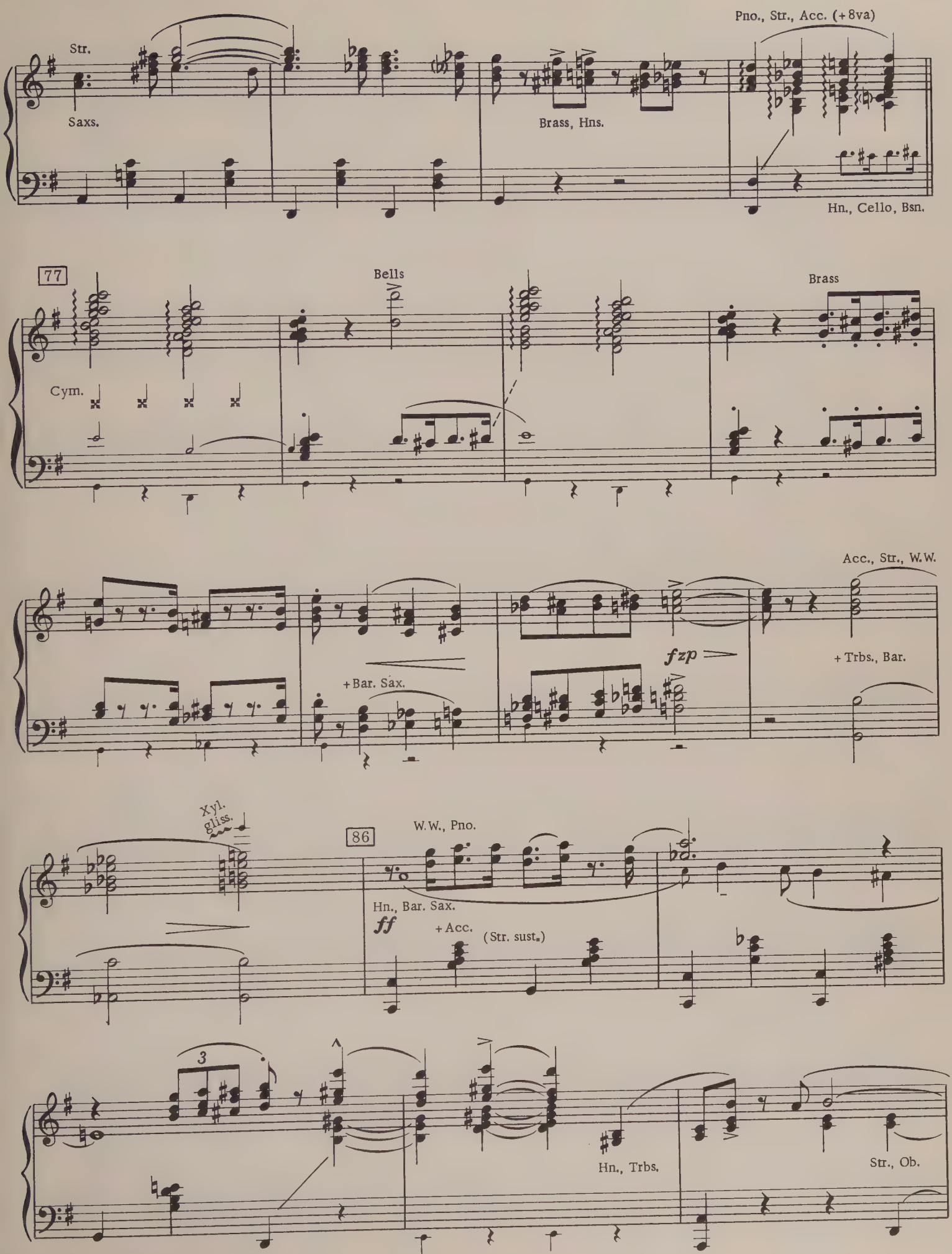
(Vamp No. 2)

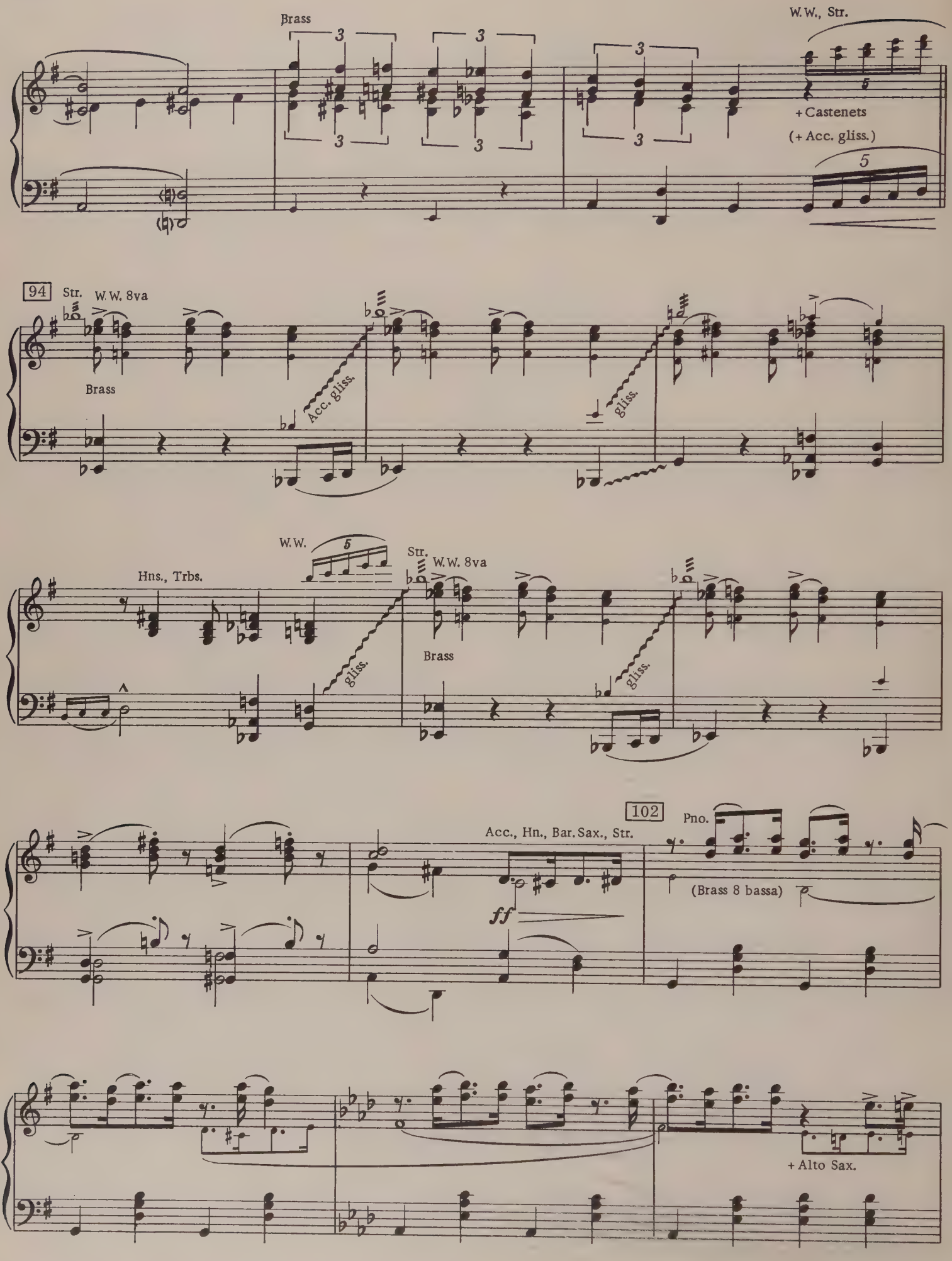


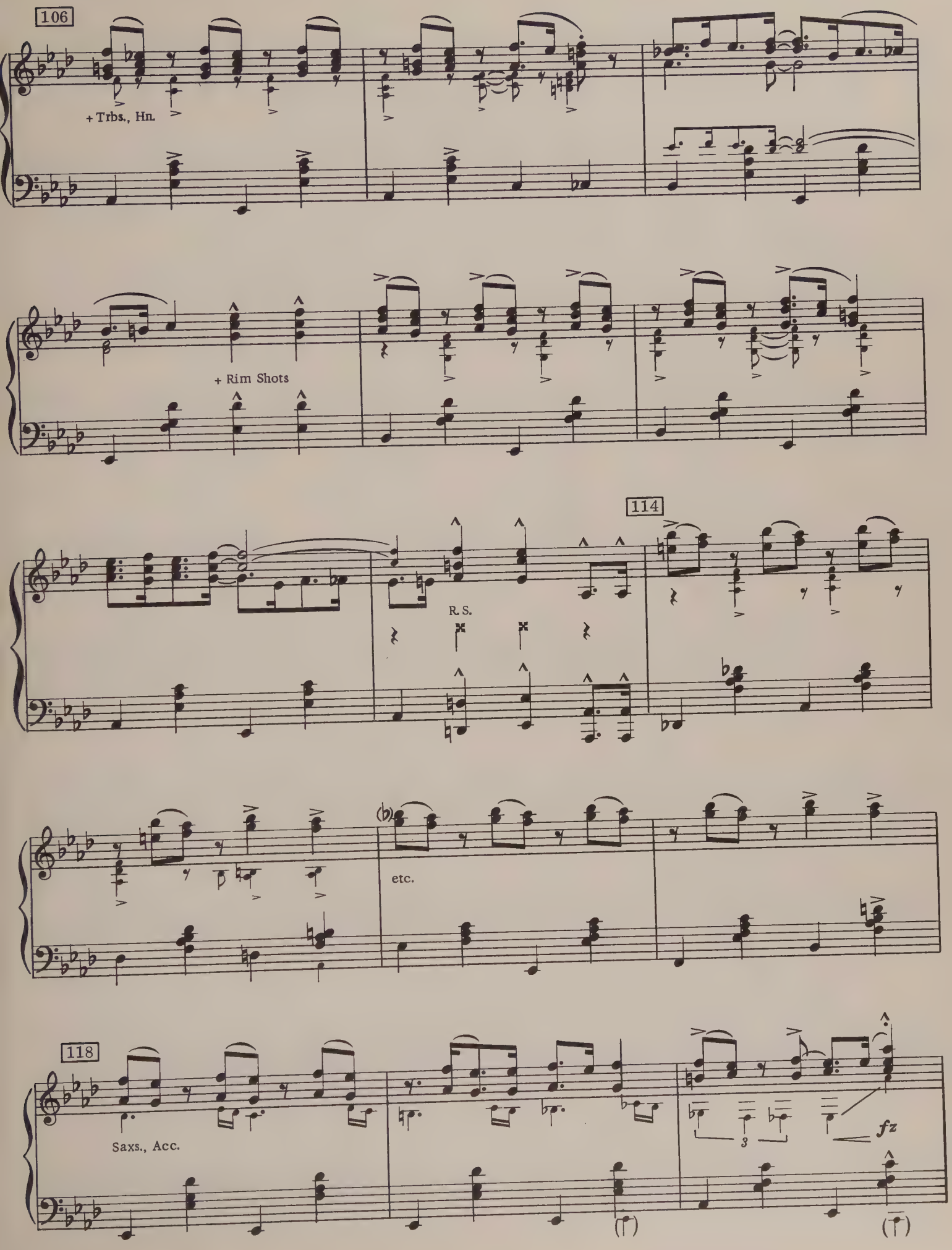

W.W.
(Brass 8 bassa)
+ Bsn., Trb.
+ Cello
W.W., Acc.
23
Str., Pno.
+ W. Blk.
25
Tpts.
Trbs.
+ Hn.
Bells
W.W., Acc.
+ Str., Drs.
Bass
+ Hn.
31
Tpts. (sharply)
+ Bsn. (8 bassa)
Trbs.
Trbs.
+ Bells
poco accel.

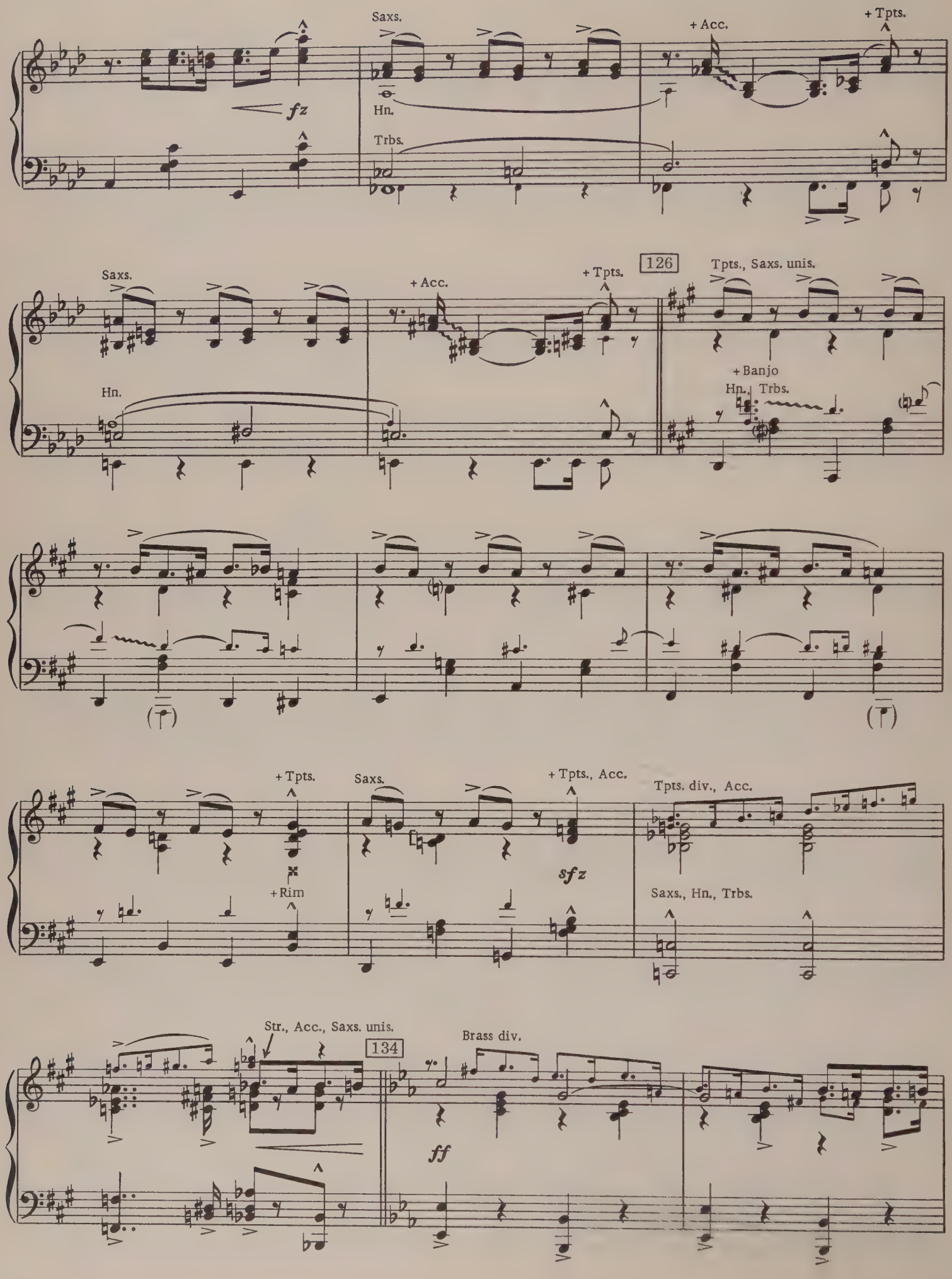

37 Slightly faster
+ Brass
+ Trb., Cello
Str., Saxs., Acc.
f
Hns., Trbs.
Trbs. (octaves)
3
low Str.
3
Tpts.
Trbs.
47
Saxs., Str.
+ Hn.
+ Acc., Saxs.

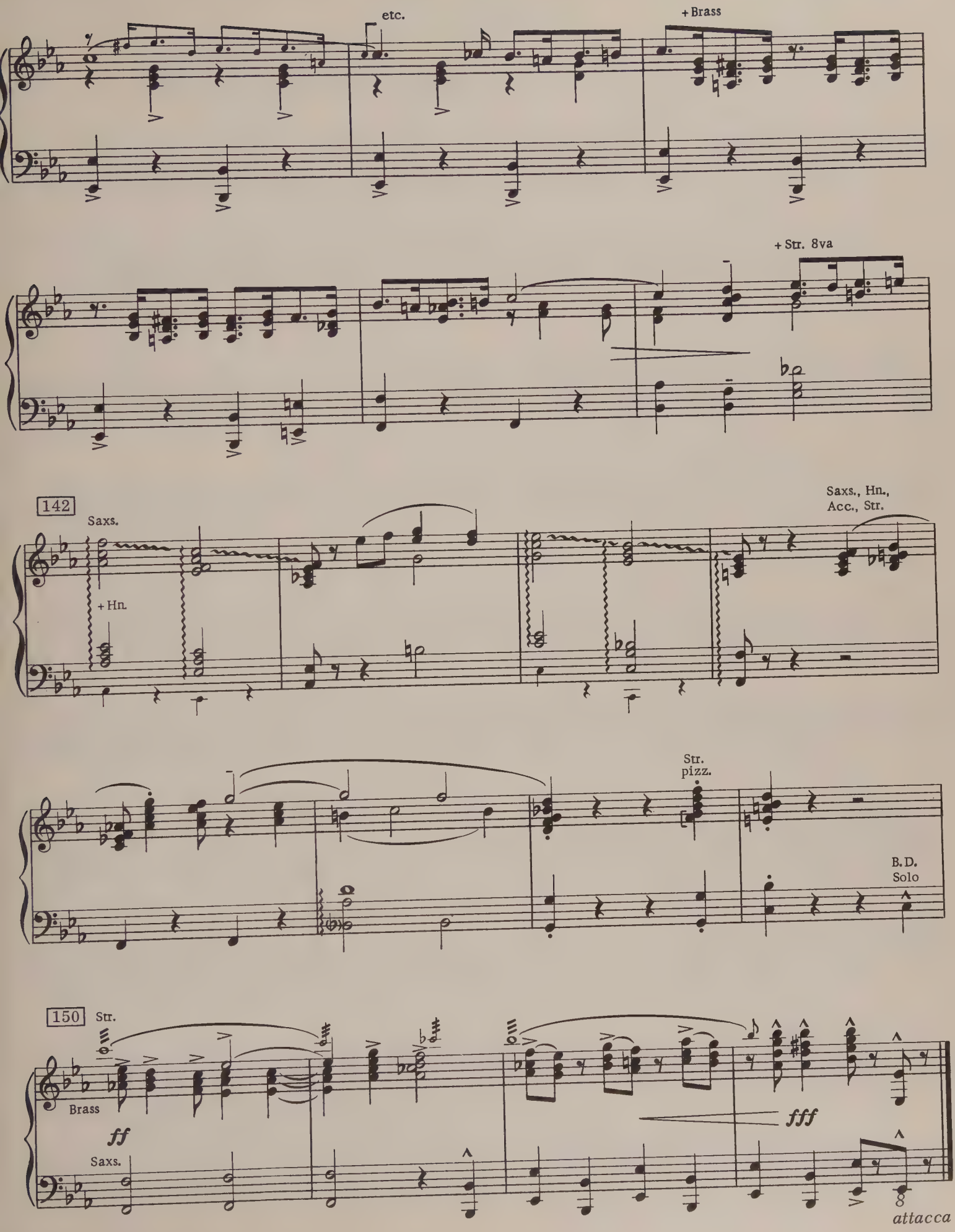

55
+ 8va
Trb. Solo
Tpts., Trb., Hn.
sfz
sfz
Saxs., Str. (+ 8va)
fp
Brass (quiet Jazz)
p
Saxs.
mp
Tpt.
Hn.
61
Saxs., Acc. (Vlns. 8va)
ff
Brass, Hn.
Cello
Vlns.
Hn., Cello
Cello, Trb. II
+ Vlns.
+ Trb., Hn.
69
Tpts.
fz
fp


Str.
Saxs.
Brass, Hns.
Pno., Str., Acc. (+8va)
Hn., Cello, Bsn.
77
Cym.
Bells
Brass
+ Bar. Sax.
fzp
Acc., Str., W.W.
+ Trbs., Bar.
Xyl.
gliss.
86
W.W., Pno.
Hn., Bar. Sax.
ff
+ Acc.
(Str. sust.)
3
Hn., Trbs.
Str., Ob.


Brass
W.W., Str.
+ Castenets
(+ Acc. gliss.)
94
Str.
W.W. 8va
Brass
Acc. gliss.
gliss.
W.W.
Hns., Trbs.
Str.
W.W. 8va
Brass
gliss.
gliss.
102
Pno.
Acc., Hn., Bar. Sax., Str.
ff
(Brass 8 bassa)
+ Alto Sax.


106
+ Trbs., Hn.
+ Rim Shots
114
R.S.
etc.
118
Saxs., Acc.
fz


Saxs.
+ Acc.
+ Tpts.
fz
Hn.
Trbs.
126
Tpts., Saxs. unis.
+ Banjo
Hn., Trbs.
+ Rim
sfz
Tpts. div., Acc.
Saxs., Hn., Trbs.
Str., Acc., Saxs. unis.
134
Brass div.
ff

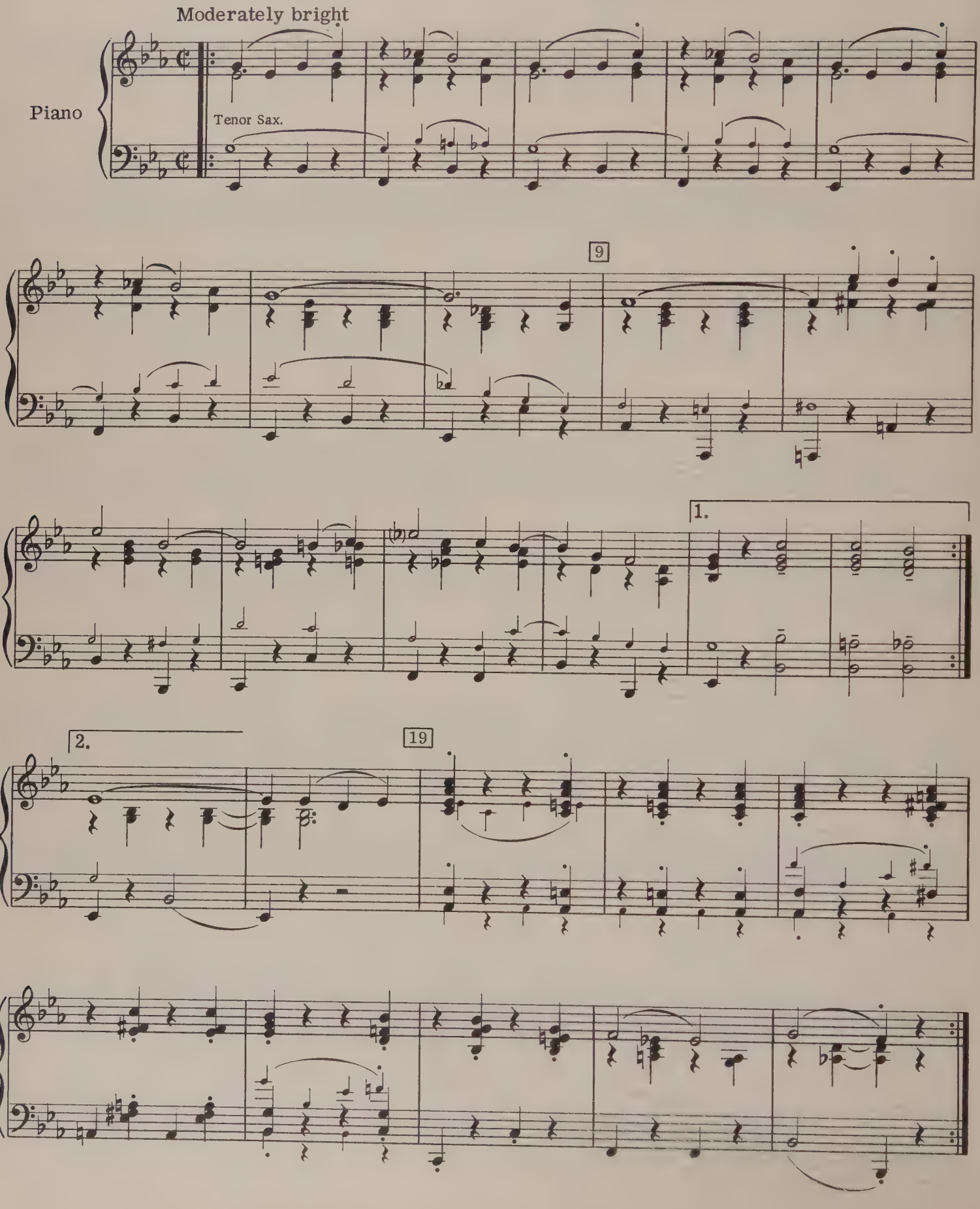

etc.
+ Brass
+ Str. 8va
142
Saxs.
+ Hn.
Saxs., Hn.,
Acc., Str.
Str.
pizz.
B. D.
Solo
150
Str.
Brass
ff
Saxs.
fff
attacca

No. 16A

The Scene Continues – Incidental (Sitting Pretty)

[*Stage Band*]

[*1st 16 bars Band solo — then dim. under talk.*
Repeat ad lib. — cut on cue: SCHULTZ: No more dancing.]

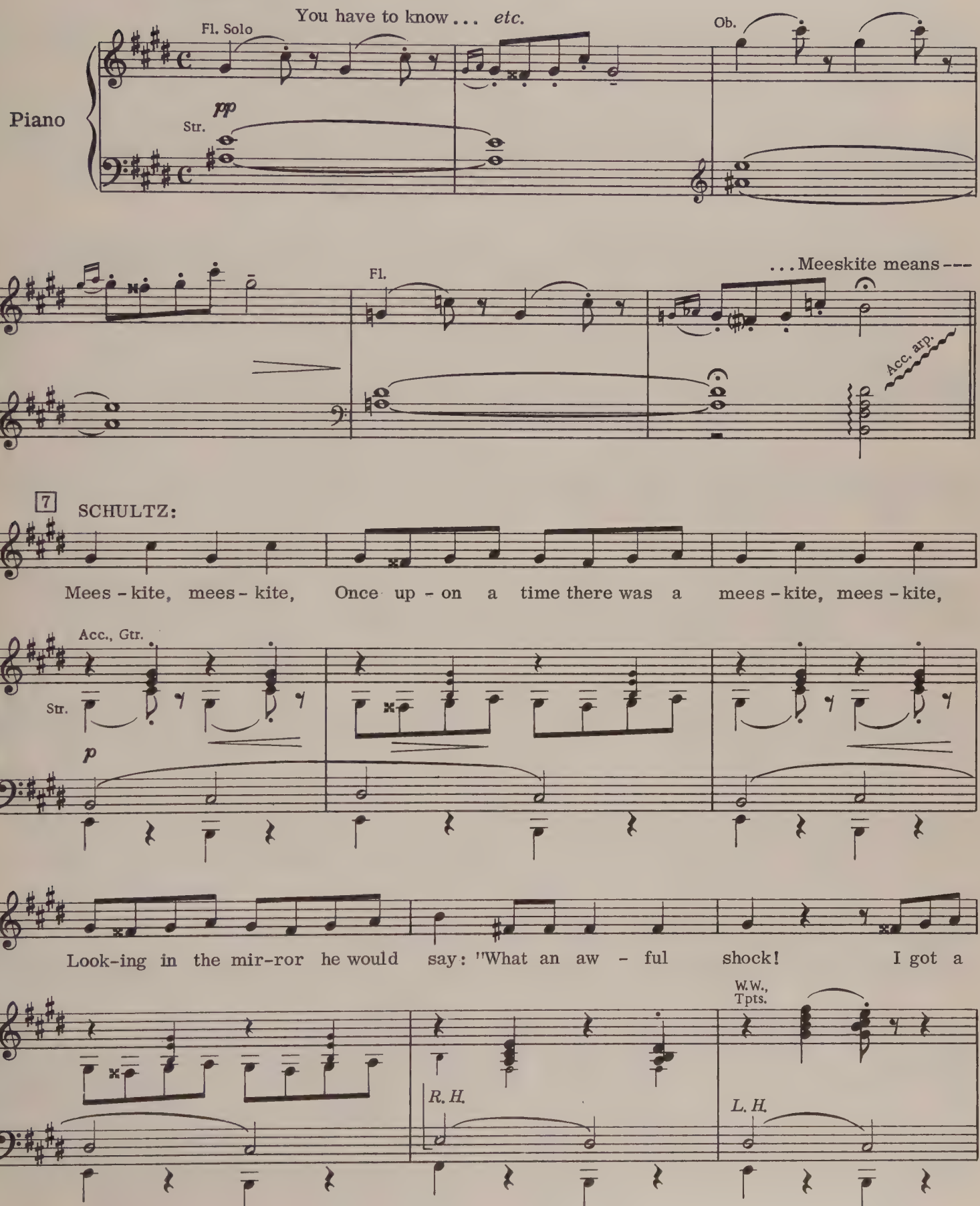


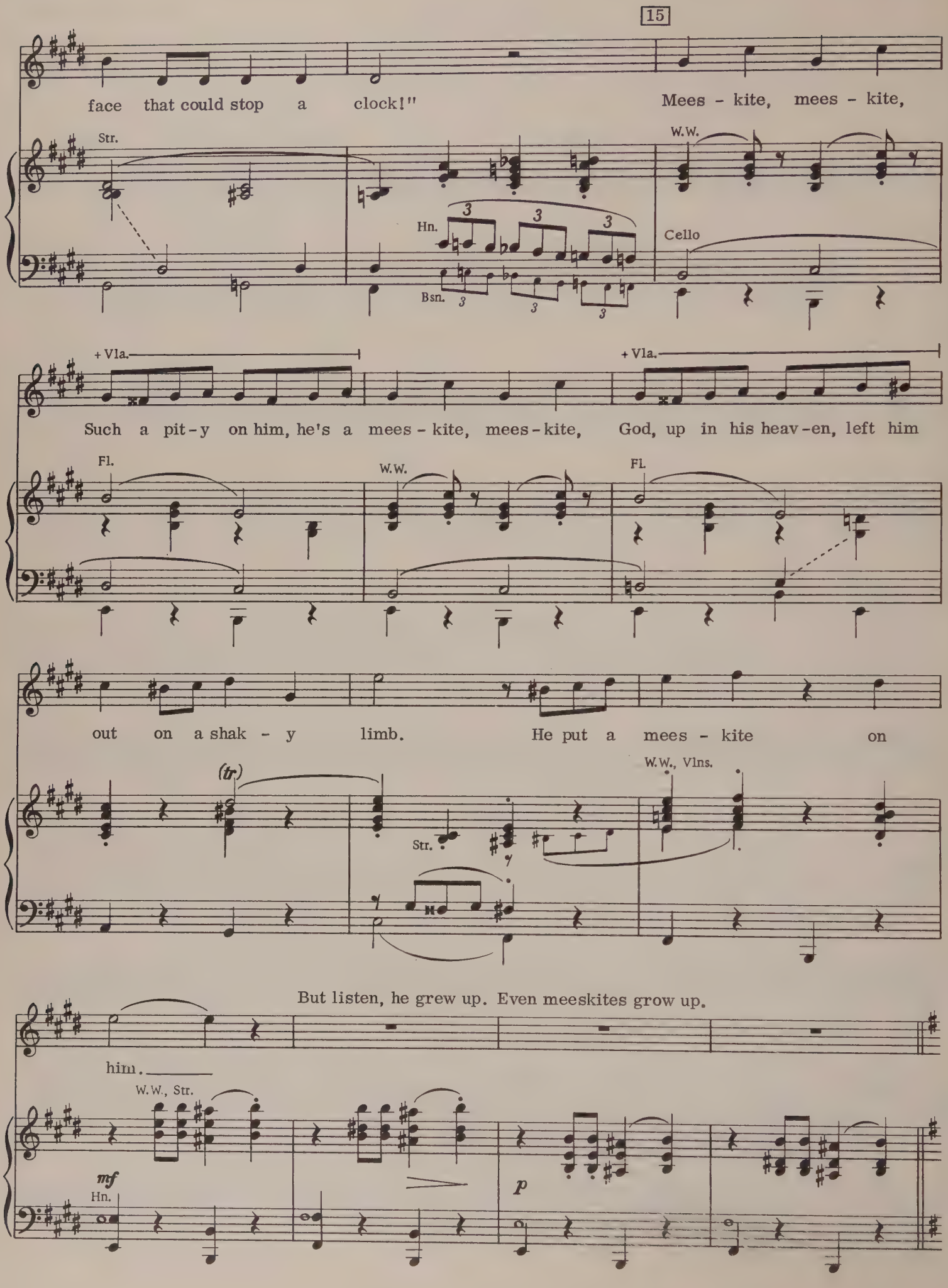
No. 17

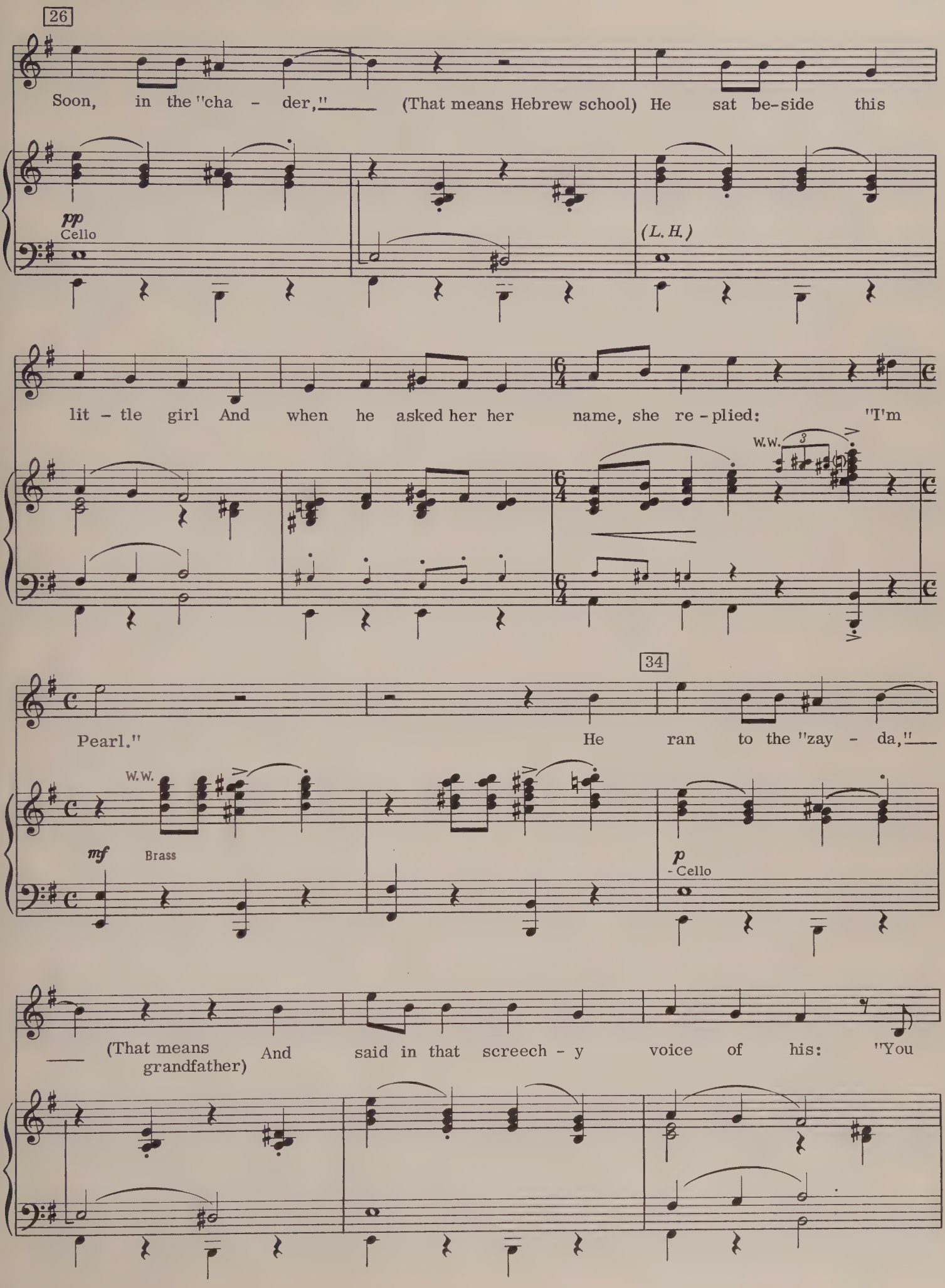
Meeskite

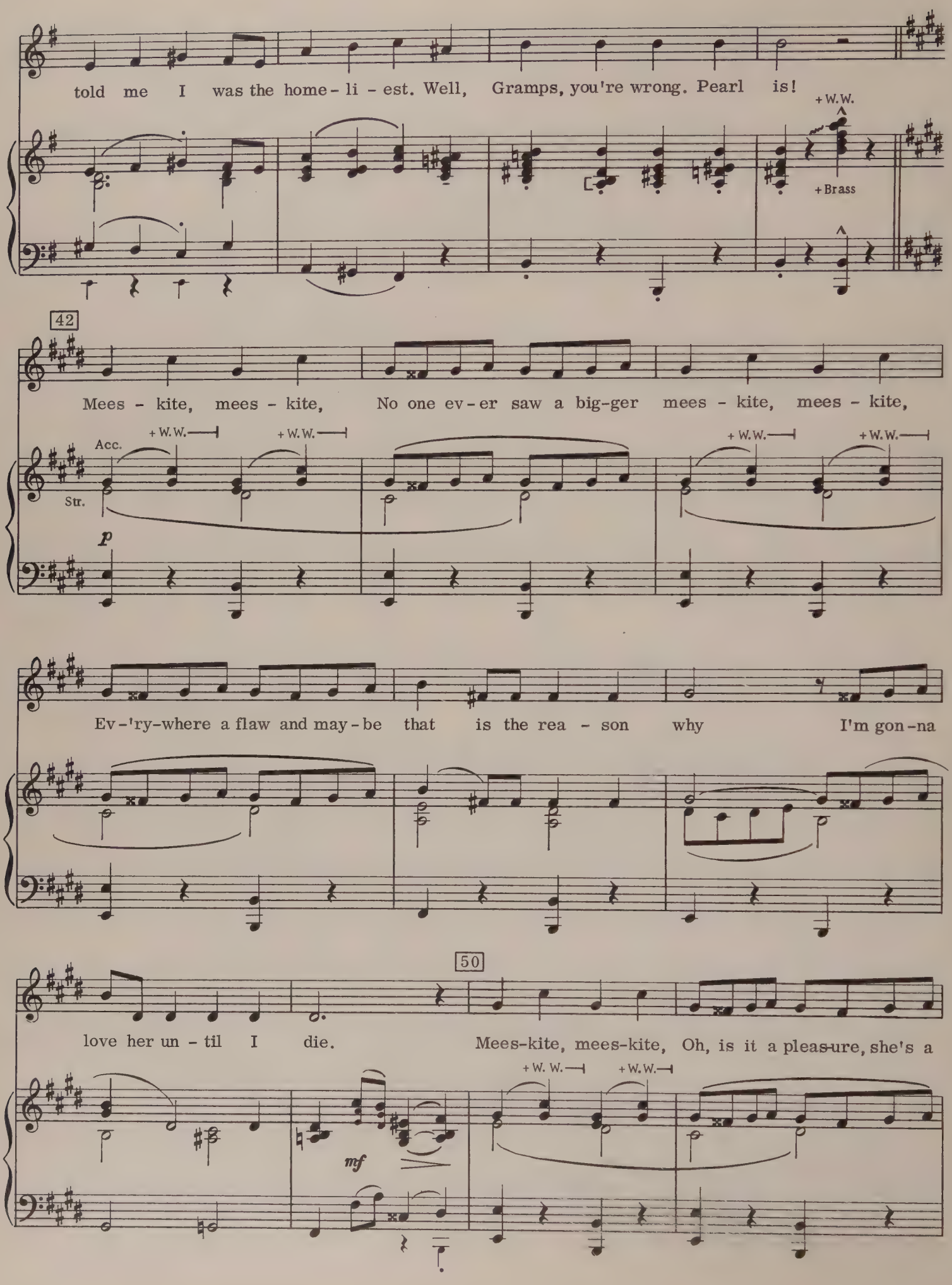
cue: Now --- the only word . . .

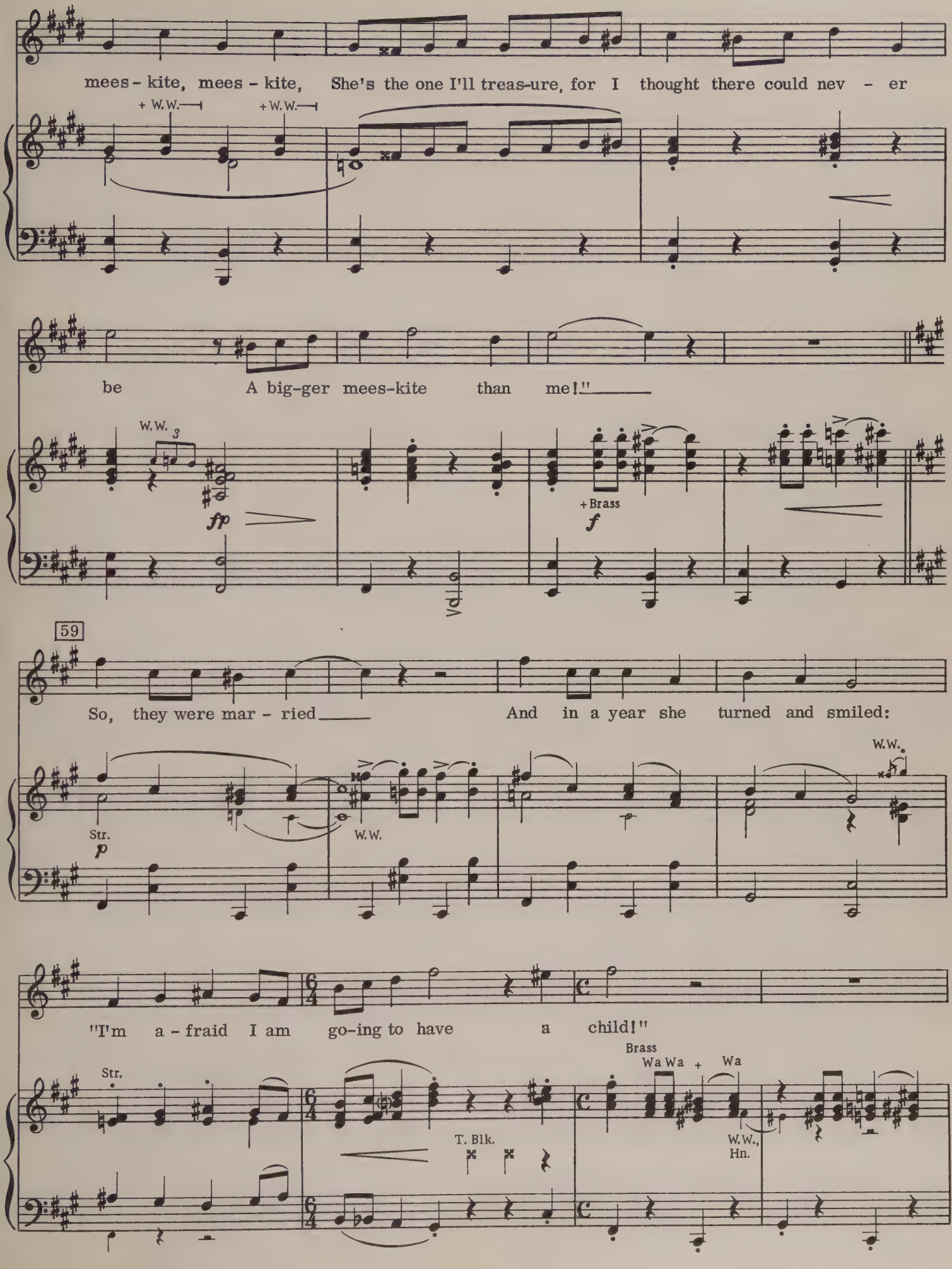
Moderate 4

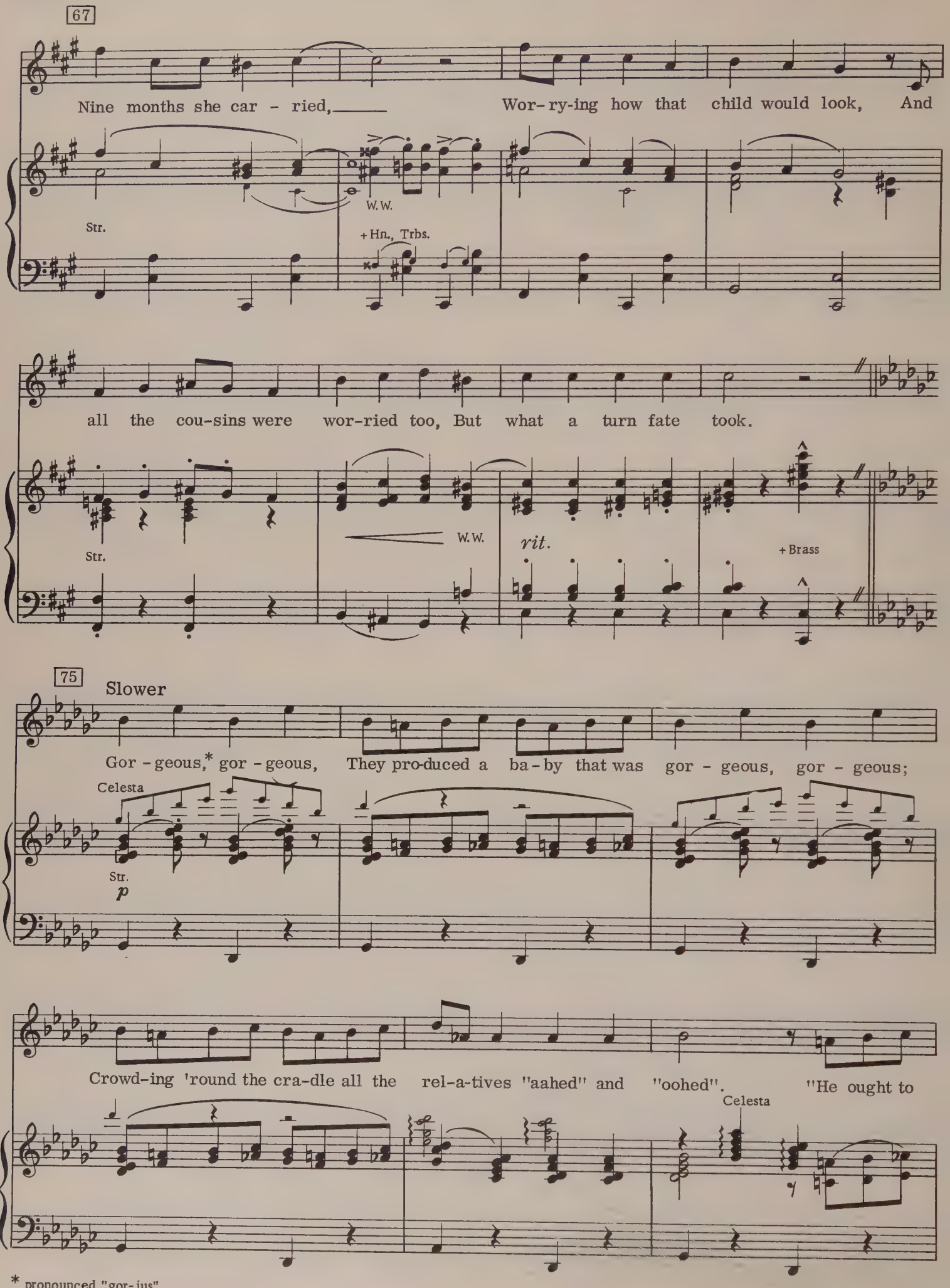



15
face that could stop a clock!"
Mees - kite, mees - kite,
Str.
W.W.
Hn.
Bsn.
Cello
+ Vla.
+ Vla.
Such a pit - y on him, he's a mees - kite, mees - kite,
God, up in his heav - en, left him
Fl.
W.W.
Fl.
out on a shak - y limb.
He put a mees - kite on
(tr)
W.W., Vlns.
Str.
But listen, he grew up. Even meeskites grow up.
him.
W.W., Str.
mf
Hn.
p

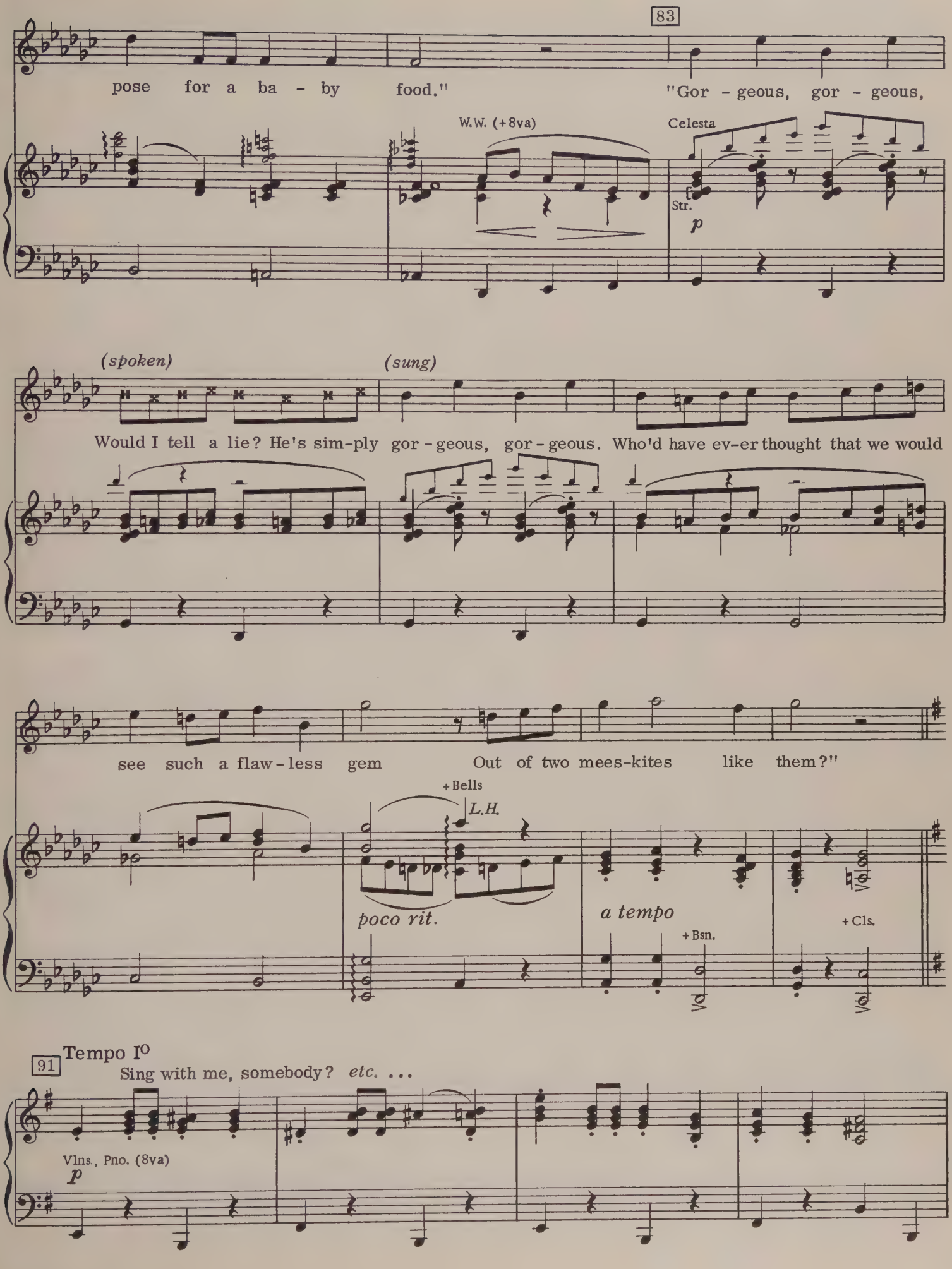

26
Soon, in the "cha - der," (That means Hebrew school) He sat be-side this
pp
Cello
(L. H.)
lit - tle girl And when he asked her her name, she re - plied: "I'm
W.W.
3
34
Pearl." He ran to the "zay - da,"
W.W.
mf
Brass
p
- Cello
(That means grandfather) And said in that screech - y voice of his: "You

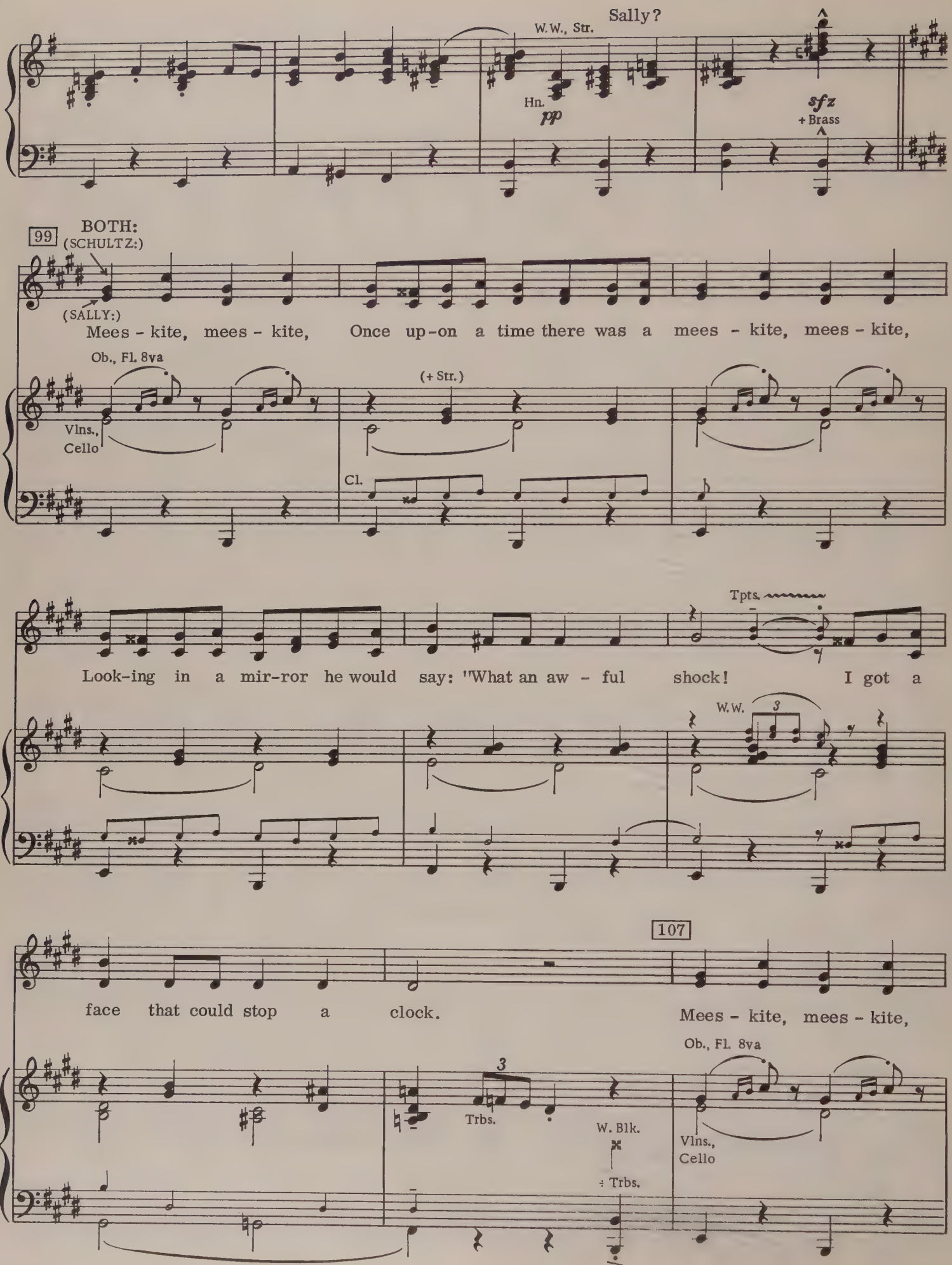

told me I was the home - li - est. Well, Gramps, you're wrong. Pearl is!
+W.W.
+Brass
42
Mees - kite, mees - kite, No one ev - er saw a big-ger mees - kite, mees - kite,
Acc.
Str.
+W.W.
+W.W.
+W.W.
+W.W.
p
Ev - 'ry-where a flaw and may - be that is the rea - son why I'm gon - na
50
love her un - til I die. Mees-kite, mees-kite, Oh, is it a pleas-ure, she's a
+W. W.
+W.W.
mf

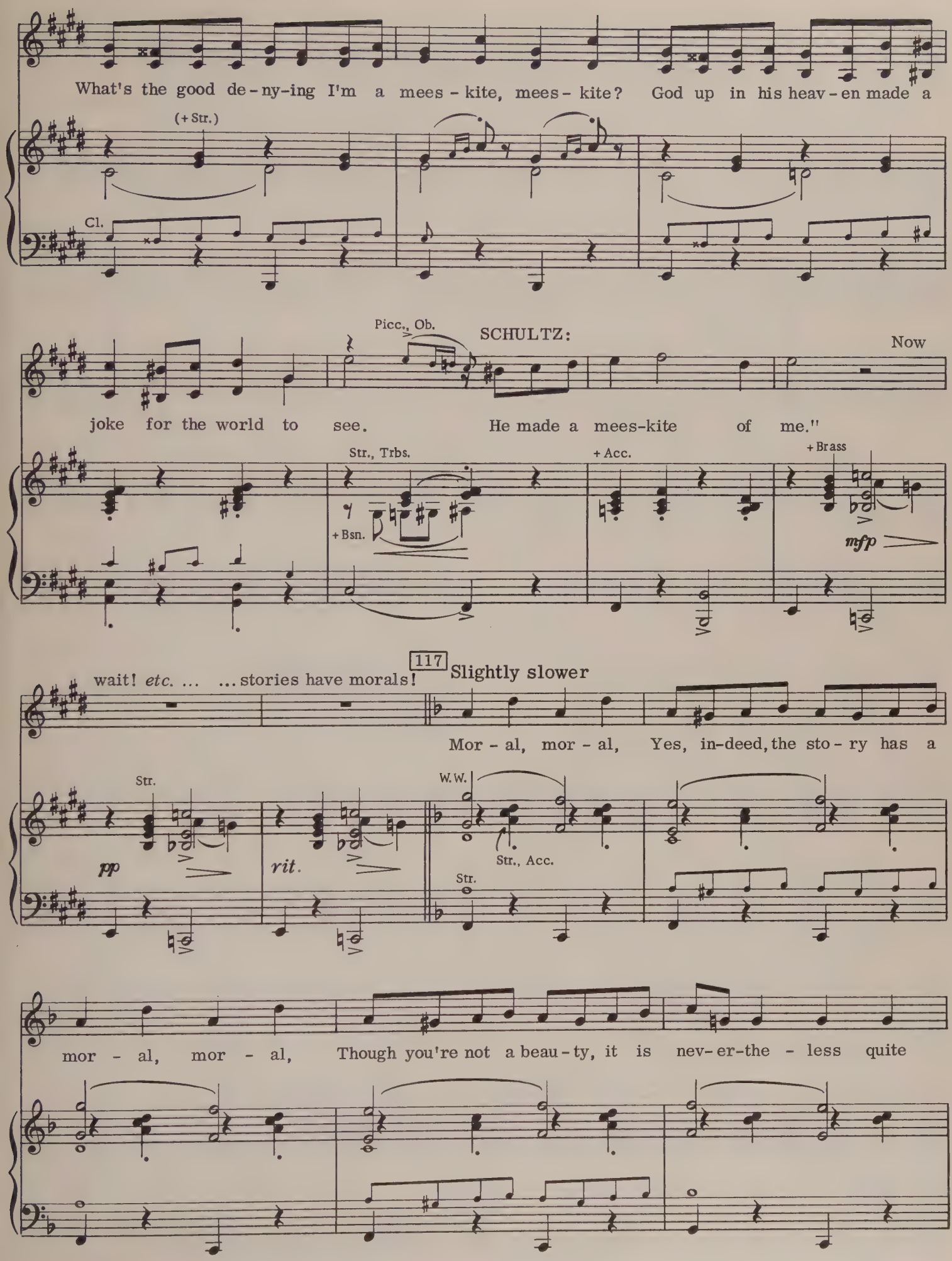

mees - kite, mees - kite, She's the one I'll treas-ure, for I thought there could nev - er
+ W.W.
+ W.W.
be A big-ger mees-kite than me!"
W.W.
fp
+ Brass
f
59
So, they were mar - ried And in a year she turned and smiled:
Str.
p
W.W.
W.W.
"I'm a - fraid I am go-ing to have a child!"
Str.
Brass
Wa Wa + Wa
T. Blk.
W.W., Hn.



* pronounced "gor-jus"


83
pose for a ba - by food."
"Gor - geous, gor - geous,
W.W. (+8va)
Celesta
Str.
p
(spoken)
(sung)
Would I tell a lie? He's sim-ply gor - geous, gor - geous. Who'd have ev-er thought that we would
see such a flaw - less gem
Out of two mees-kites like them?"
+ Bells
L.H.
poco rit.
a tempo
+ Bsn.
+ Cls.
91
Tempo I°
Sing with me, somebody? etc. . . .
Vlns., Pno. (8va)
p


Sally?
W.W., Str.
Hn.
pp
sfz
+ Brass
99
BOTH:
(SCHULTZ:)
(SALLY:)
Mees - kite, mees - kite, Once up-on a time there was a mees - kite, mees - kite,
Ob., Fl. 8va
Vlns., Cello
(+ Str.)
Cl.
Tpts.
Look-ing in a mir-ror he would say: 'What an aw - ful shock! I got a
W.W.
3
107
face that could stop a clock. Mees - kite, mees - kite,
Ob., Fl. 8va
3
Trbs.
W. Blk.
+ Trbs.
Vlns., Cello


What's the good de-ny-ing I'm a mees-kite, mees-kite? God up in his heav-en made a
(+ Str.)
Cl.
Picc., Ob.
SCHULTZ:
Now
joke for the world to see. He made a mees-kite of me."
Str., Trbs.
+ Bsn.
+ Acc.
+ Brass
mfp
wait! etc. ... ...stories have morals!
117
Slightly slower
Mor-al, mor-al, Yes, in-deed, the sto-ry has a
Str.
pp
rit.
W.W.
Str., Acc.
Str.
mor-al, mor-al, Though you're not a beau-ty, it is nev-er-the-less quite

125

Slowly - in tempo

true There may be beau-ti-ful things in you. Mees-kite, mees-kite,

+ Fl.

Str., Acc.

poco rall.

Str.

Lis-ten to the fa-ble of the mees - kite, mees - kite, An - y - one re-spon-si - ble for

love-li-ness, large or small Is not a mees - kite at

molto rit.

+ Hn.

[*Applause*]

all!

W.W., Str.

f + Brass + Brass + Brass

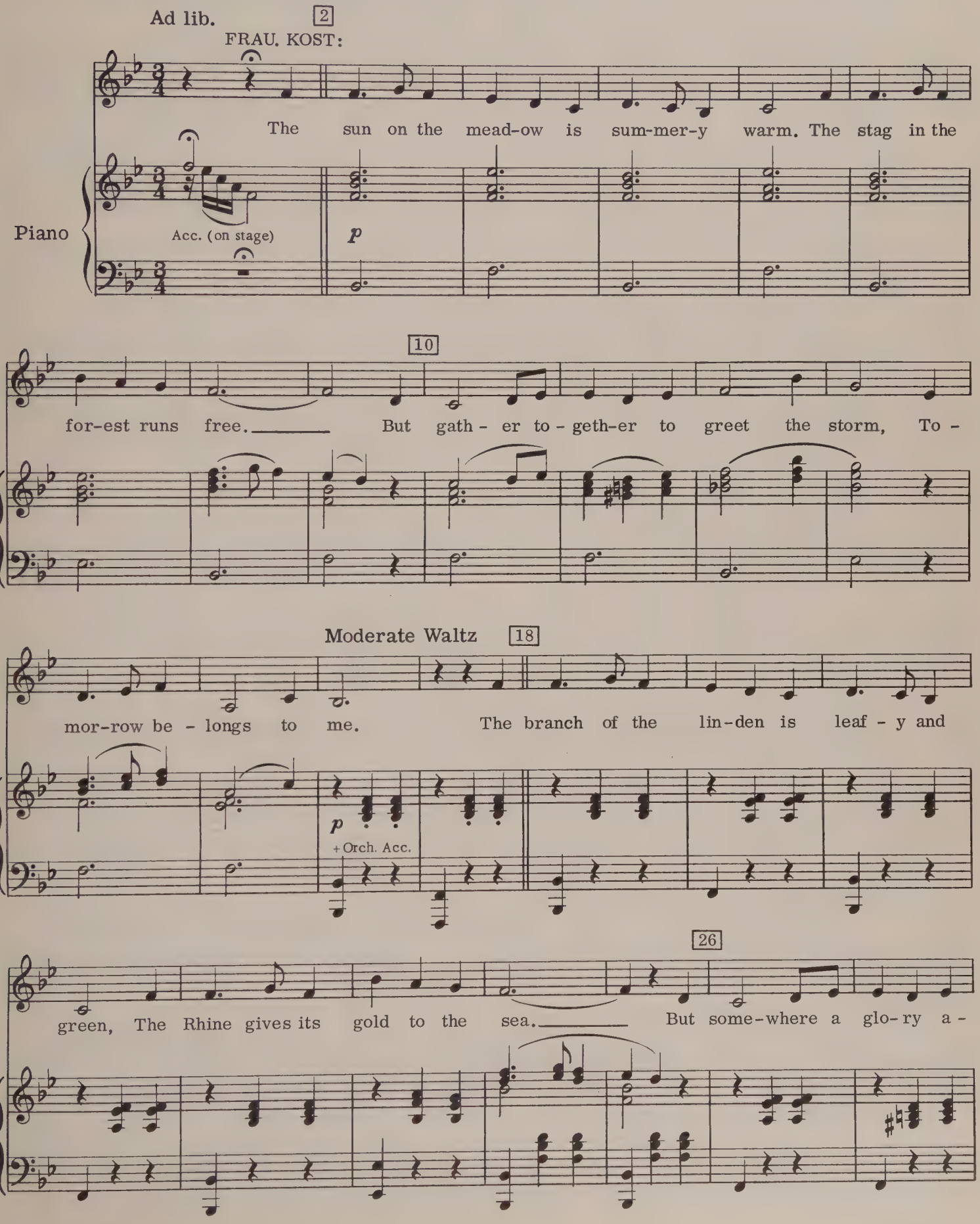
a tempo

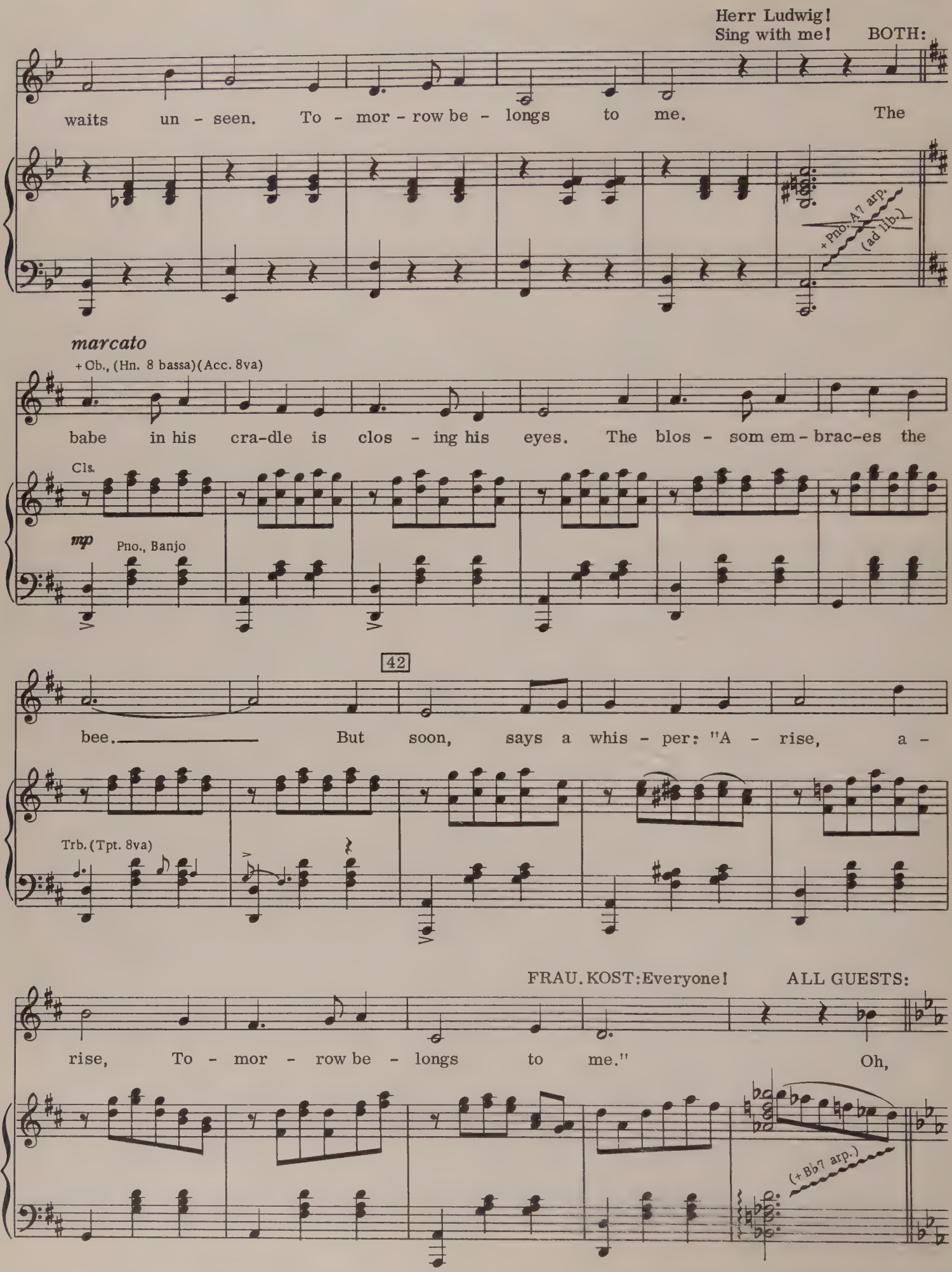
slow segue

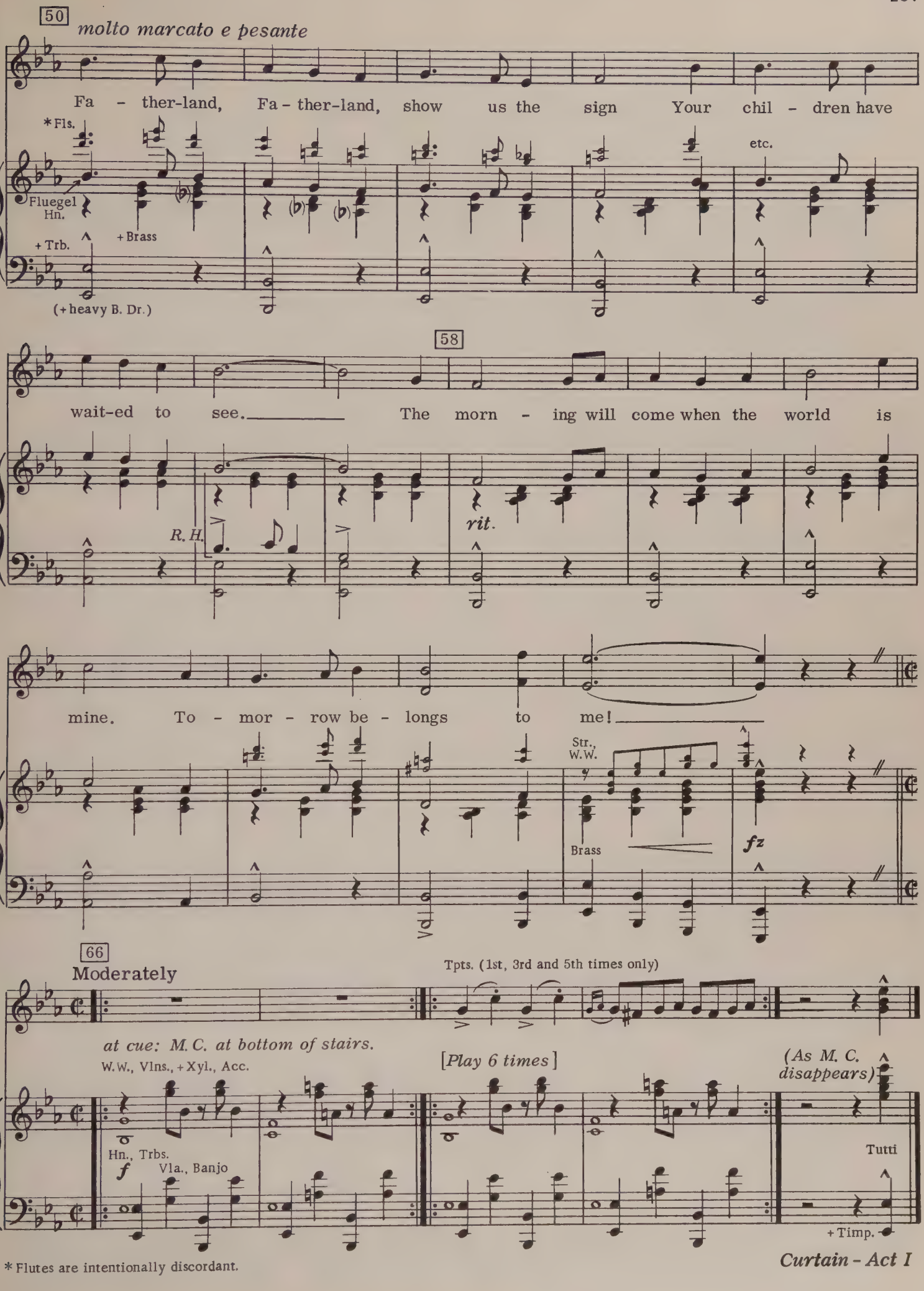
No. 18

Tomorrow Belongs To Me – Reprise

cue: FRAULEIN KOST: Herr Ludwig, this is for you.


Ad lib.
2
FRAU. KOST:
The sun on the mead-ow is sum-mer-y warm. The stag in the
Piano
Acc. (on stage)
p
10
for-est runs free. But gath - er to - geth-er to greet the storm, To -
Moderate Waltz
18
mor-row be - longs to me. The branch of the lin-den is leaf - y and
p
+ Orch. Acc.
26
green, The Rhine gives its gold to the sea. But some-where a glo-ry a -

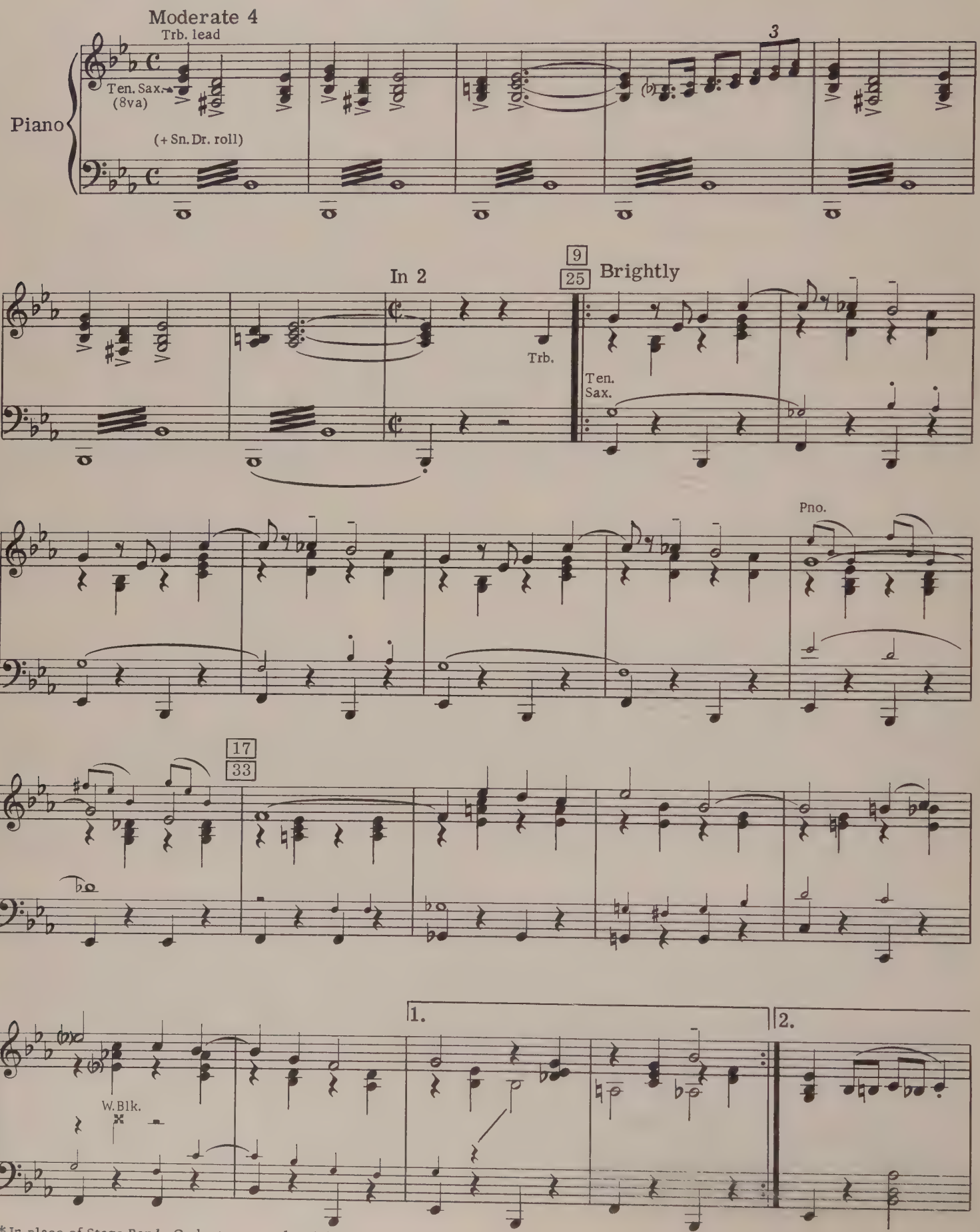

Herr Ludwig!
Sing with me!
BOTH:
waits un - seen. To - mor - row be - longs to me. The
+Pno. A7 arp. (ad lib.)
marcato
+Ob., (Hn. 8 bassa)(Acc. 8va)
babe in his cra-dle is clos - ing his eyes. The blos - som em - brac-es the
Cls.
mp
Pno., Banjo
42
bee. But soon, says a whis - per: "A - rise, a -
Trb.(Tpt. 8va)
FRAU.KOST:Everyone!
ALL GUESTS:
rise, To - mor - row be - longs to me." Oh,
(+Bb7 arp.)



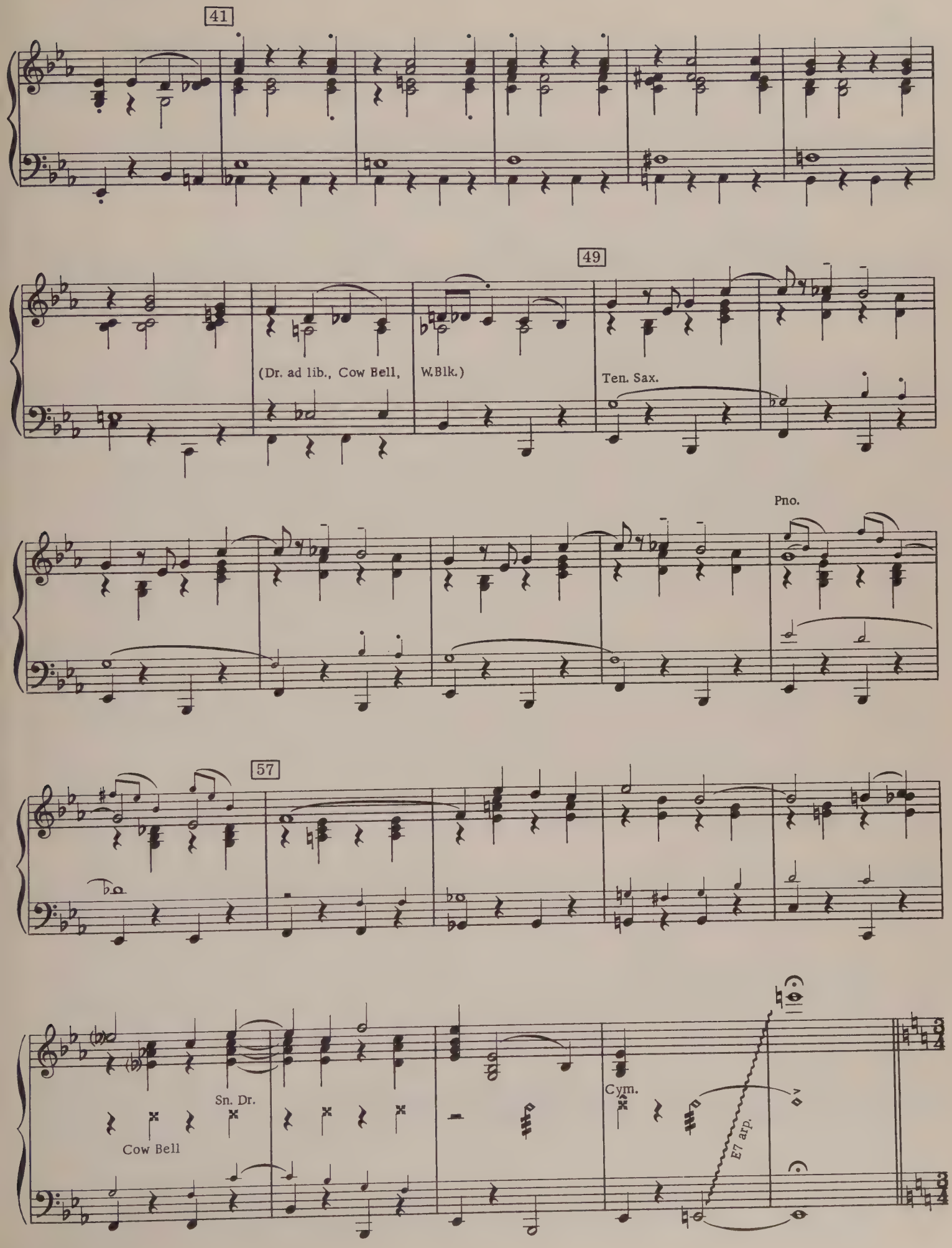
* Flutes are intentionally discordant.

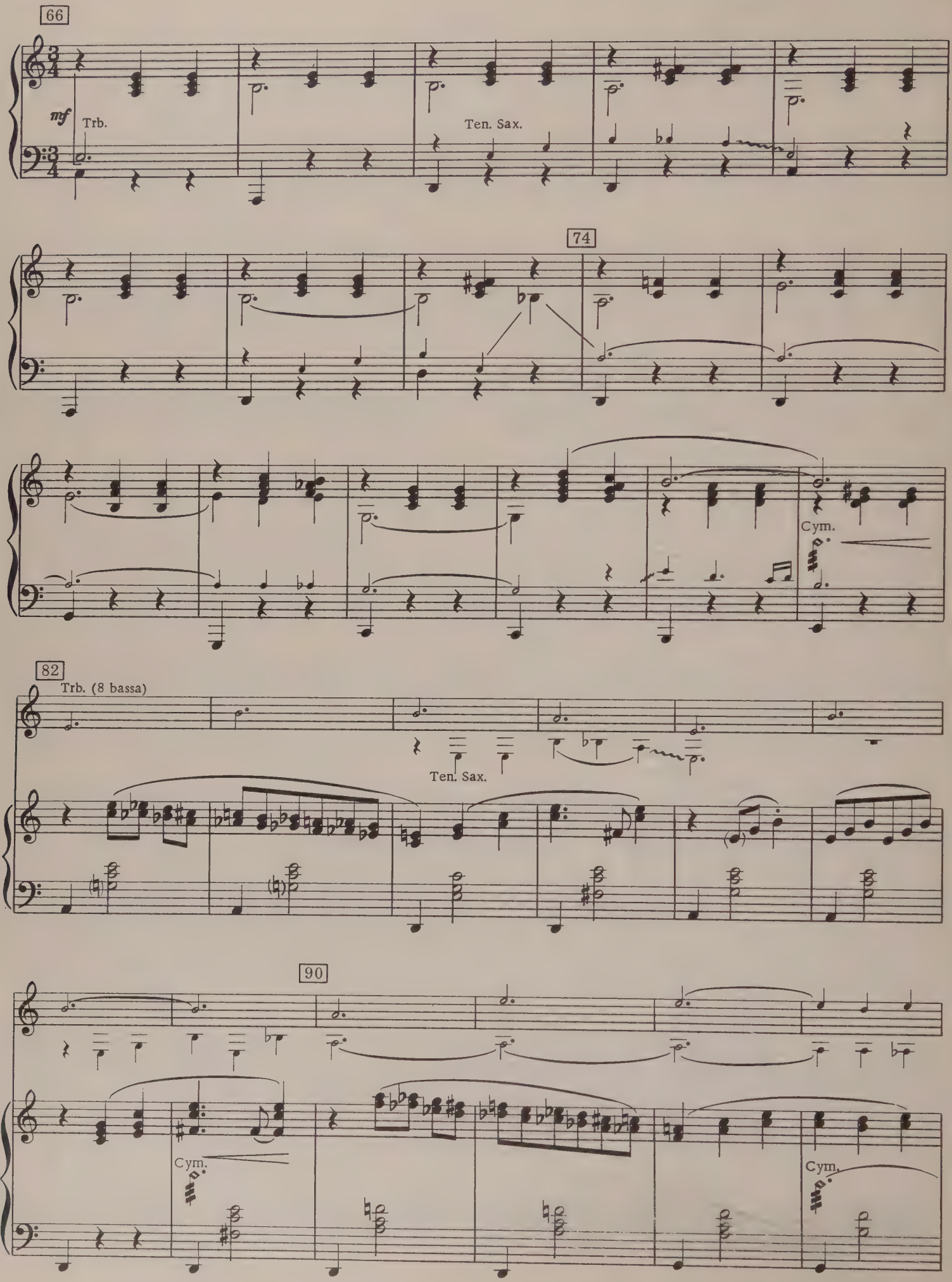
No. 19 Entr'acte

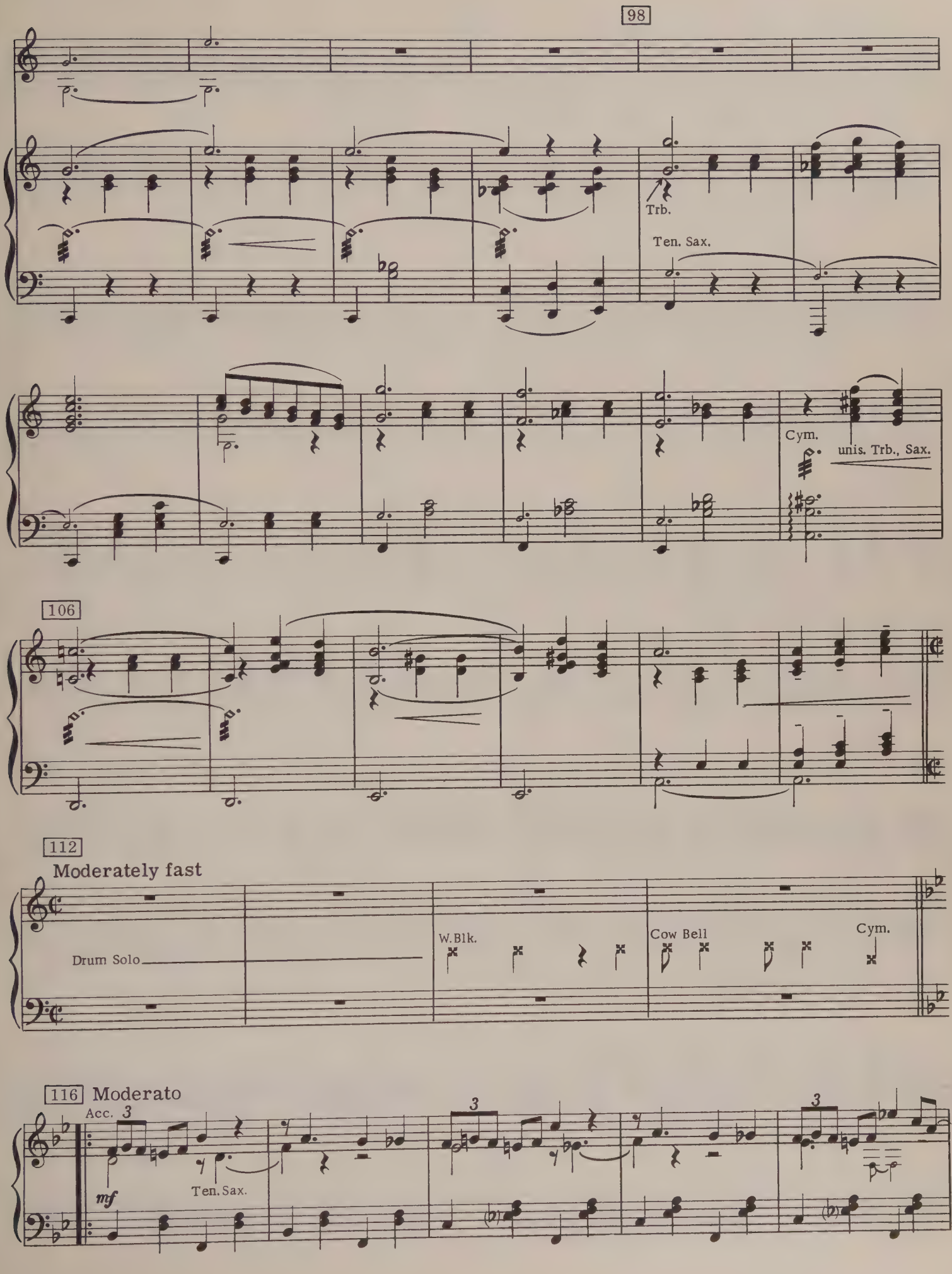
*[*Stage Band*]

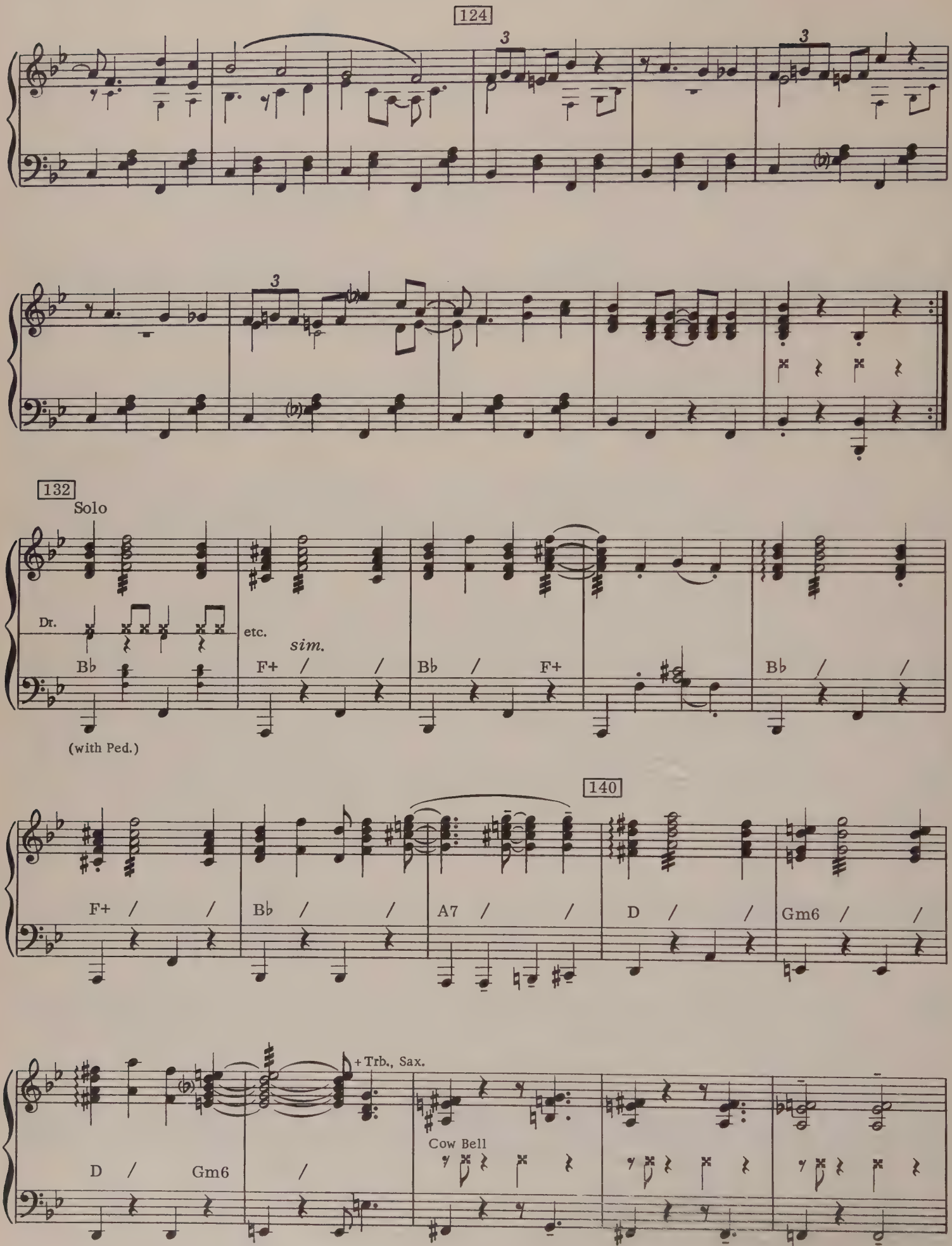


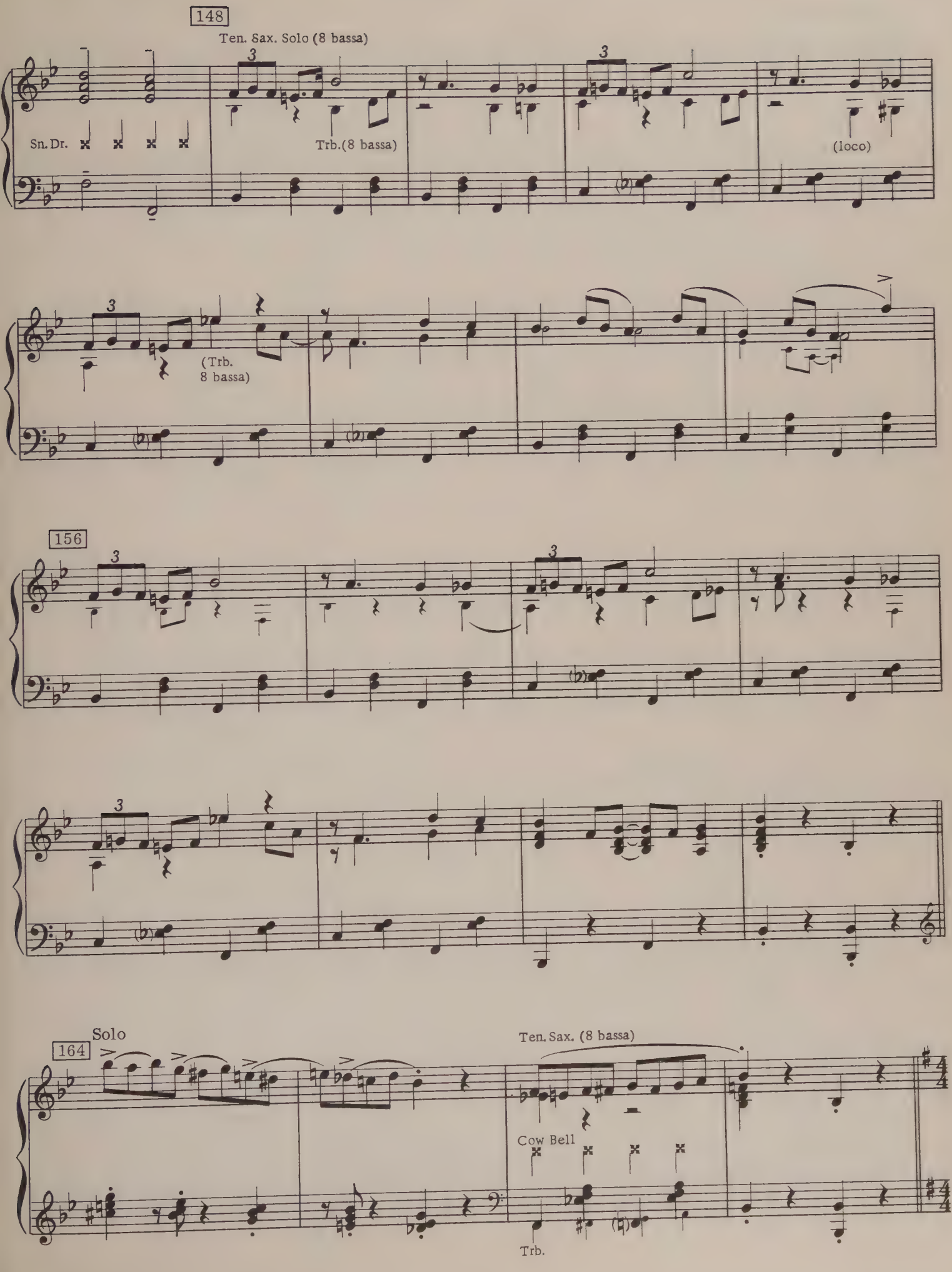
*In place of Stage Band, Orchestra may play Exit Music.

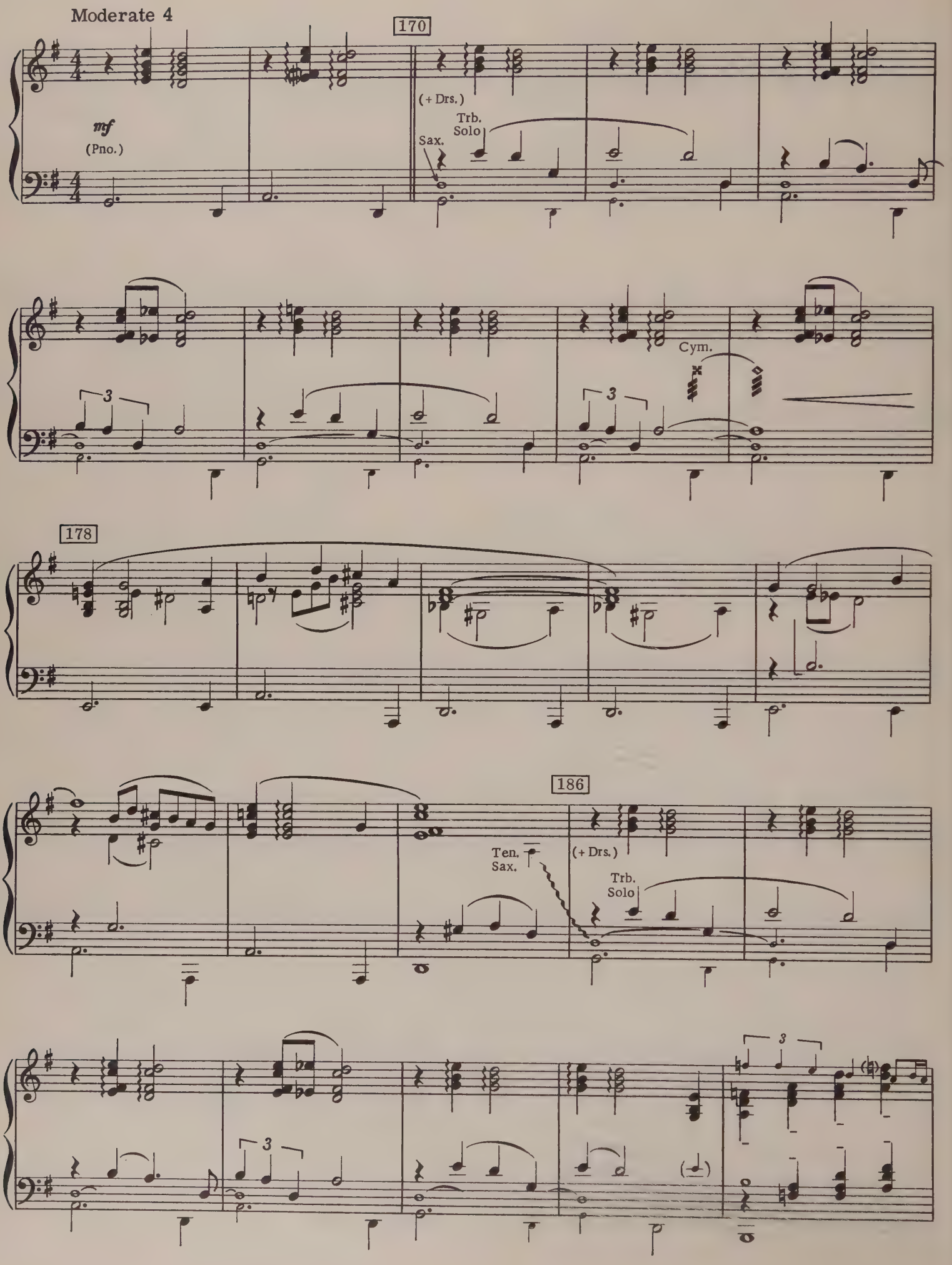

41
49
(Dr. ad lib., Cow Bell,
W.Blk.)
Ten. Sax.
Pno.
57
Sn. Dr.
Cow Bell
Cym.
E7 arp.

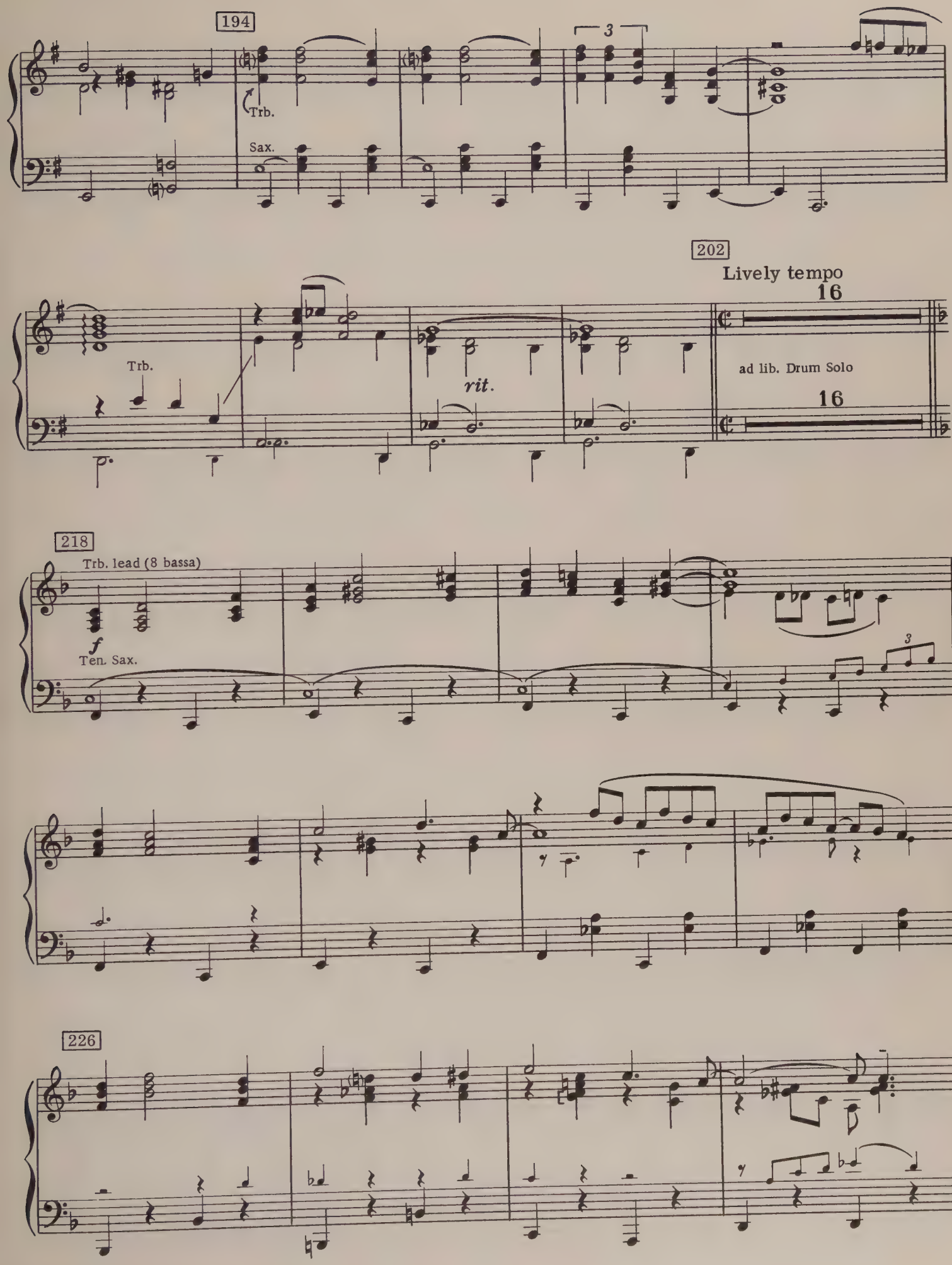

66
mf
Trb.
Ten. Sax.
74
Cym.
82
Trb. (8 bassa)
Ten. Sax.
90
Cym.
Cym.

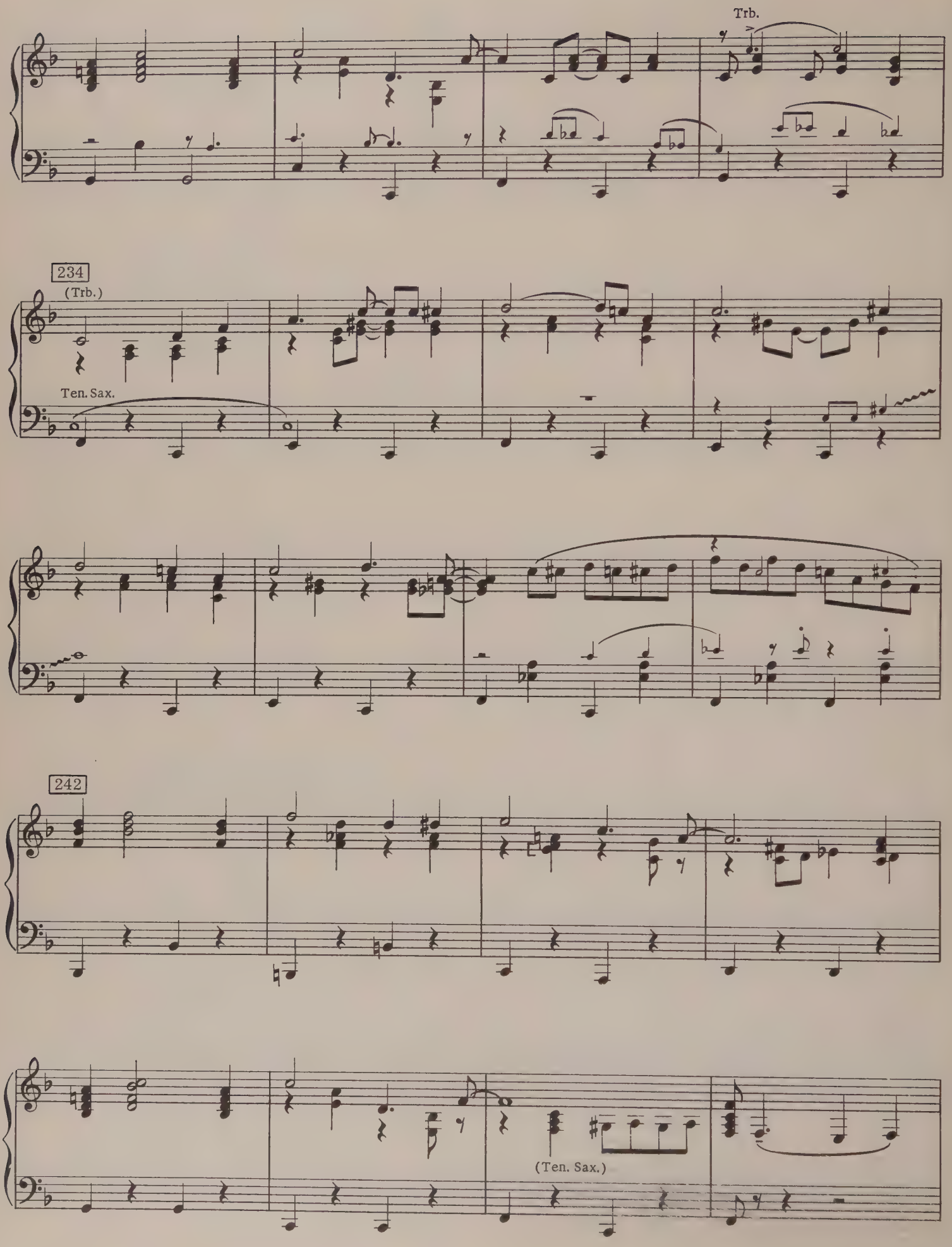

98
Trb.
Ten. Sax.
Cym.
unis. Trb., Sax.
106
112
Moderately fast
Drum Solo
W.Blk.
Cow Bell
Cym.
116 Moderato
Acc.
3
mf
Ten. Sax.

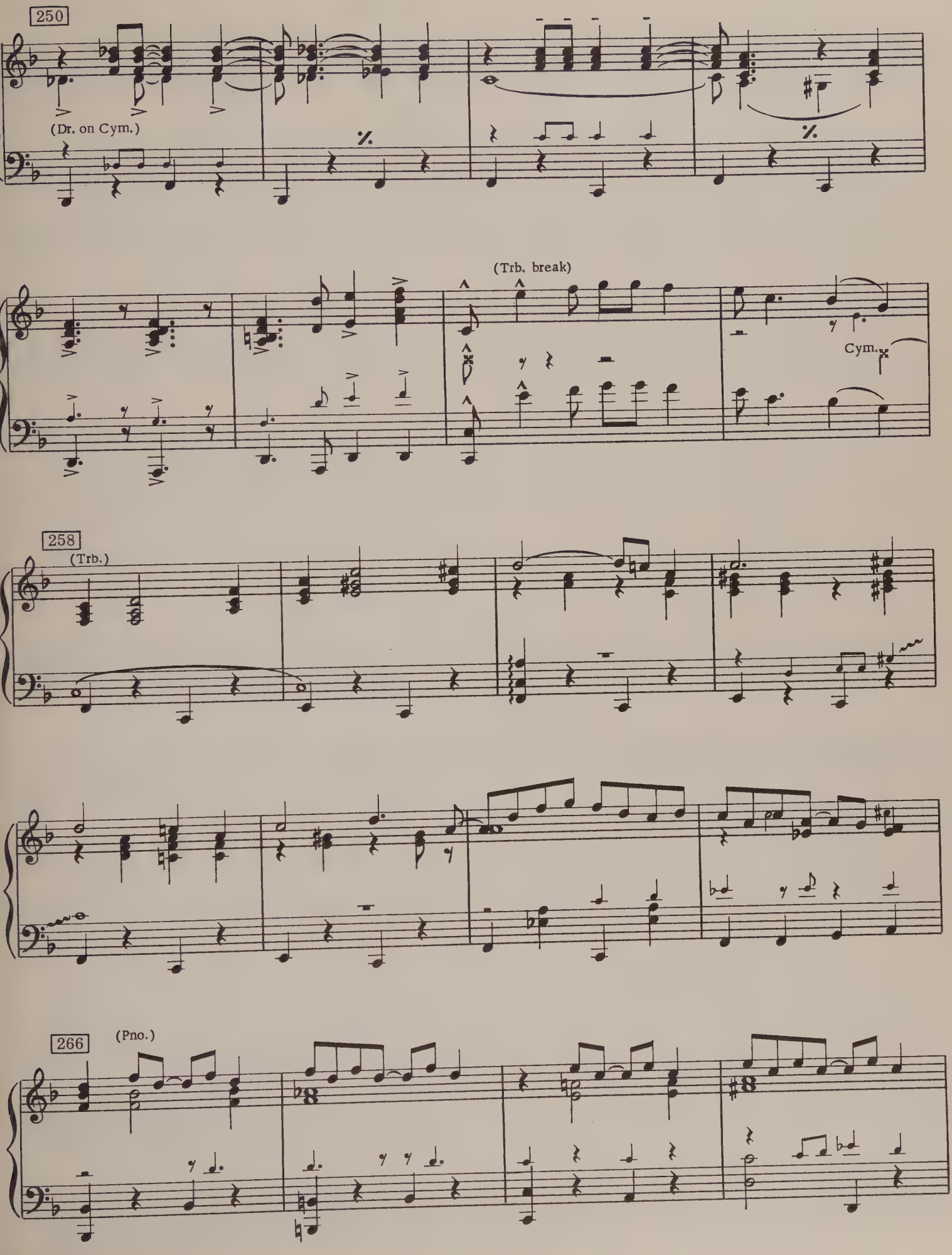

124
3
3
3
132
Solo
Dr.
etc.
sim.
Bb
F+
Bb
F+
Bb
(with Ped.)
140
F+
Bb
A7
D
Gm6
+ Trb., Sax.
Cow Bell
D
Gm6

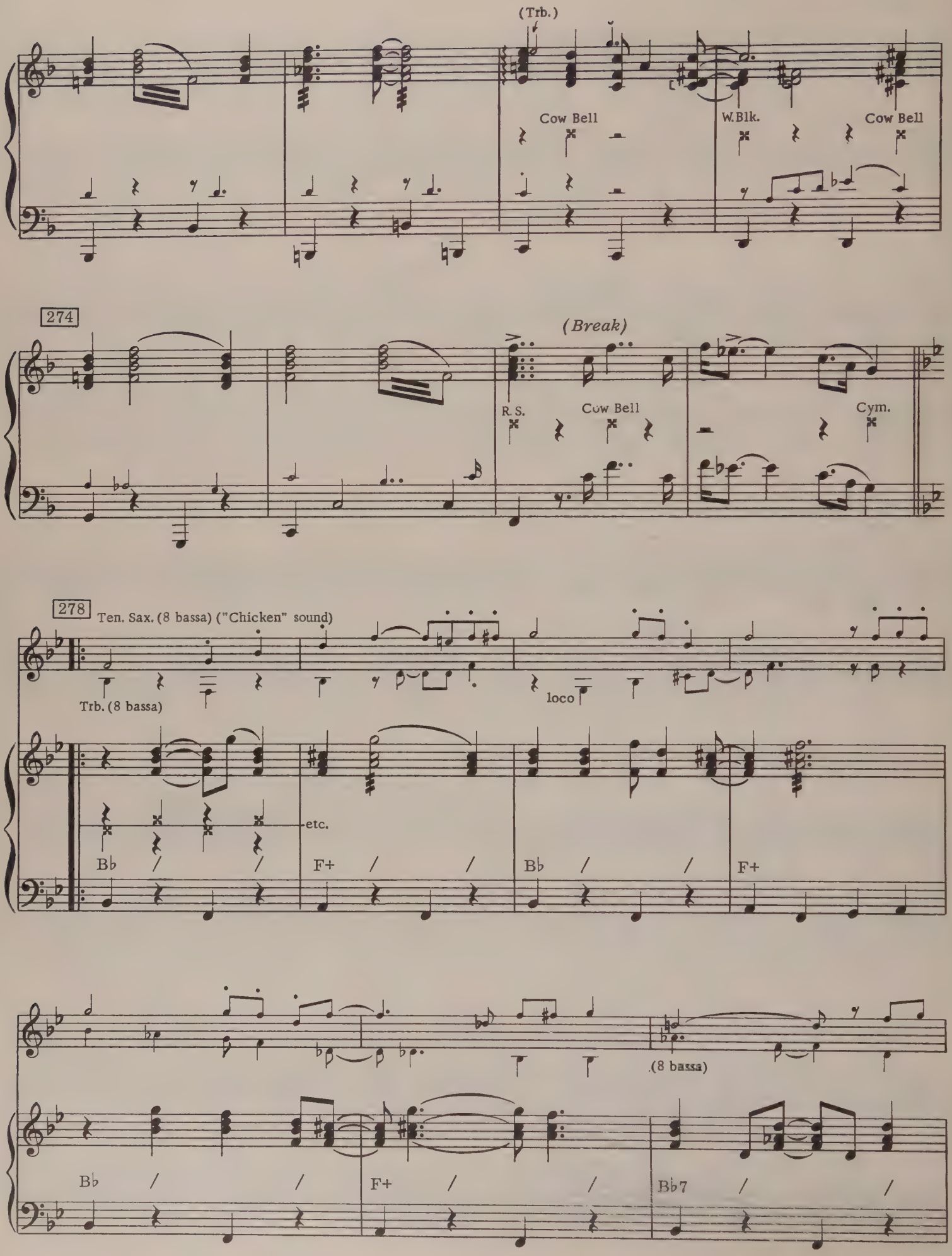

148
Ten. Sax. Solo (8 bassa)
Sn. Dr.
Trb.(8 bassa)
(loco)
(Trb.
8 bassa)
156
164
Solo
Ten. Sax. (8 bassa)
Cow Bell
Trb.

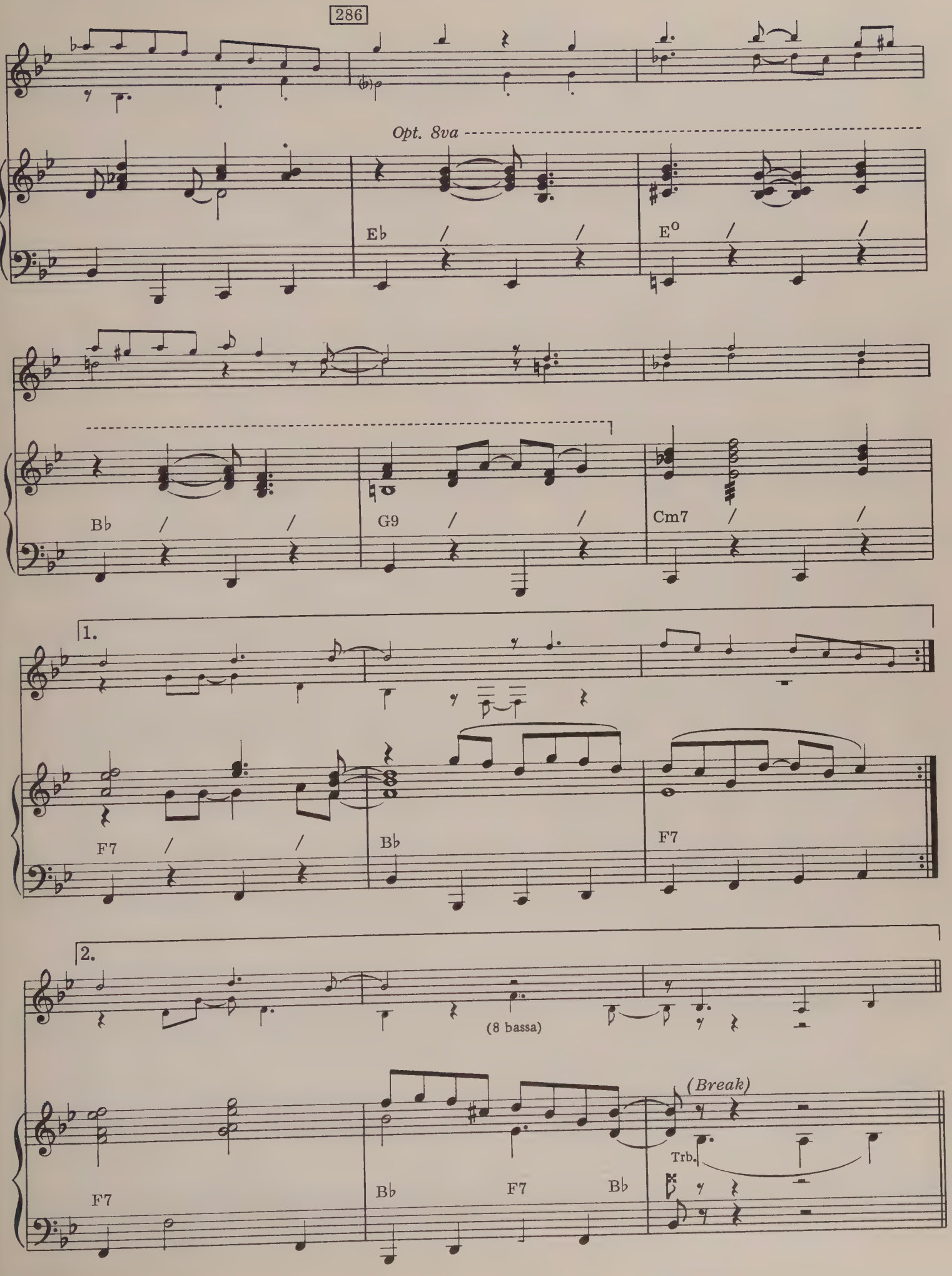

Moderate 4
170
mf
(Pno.)
(+ Drs.)
Trb.
Solo
Sax.
Cym.
178
186
Ten.
Sax.
(+ Drs.)
Trb.
Solo

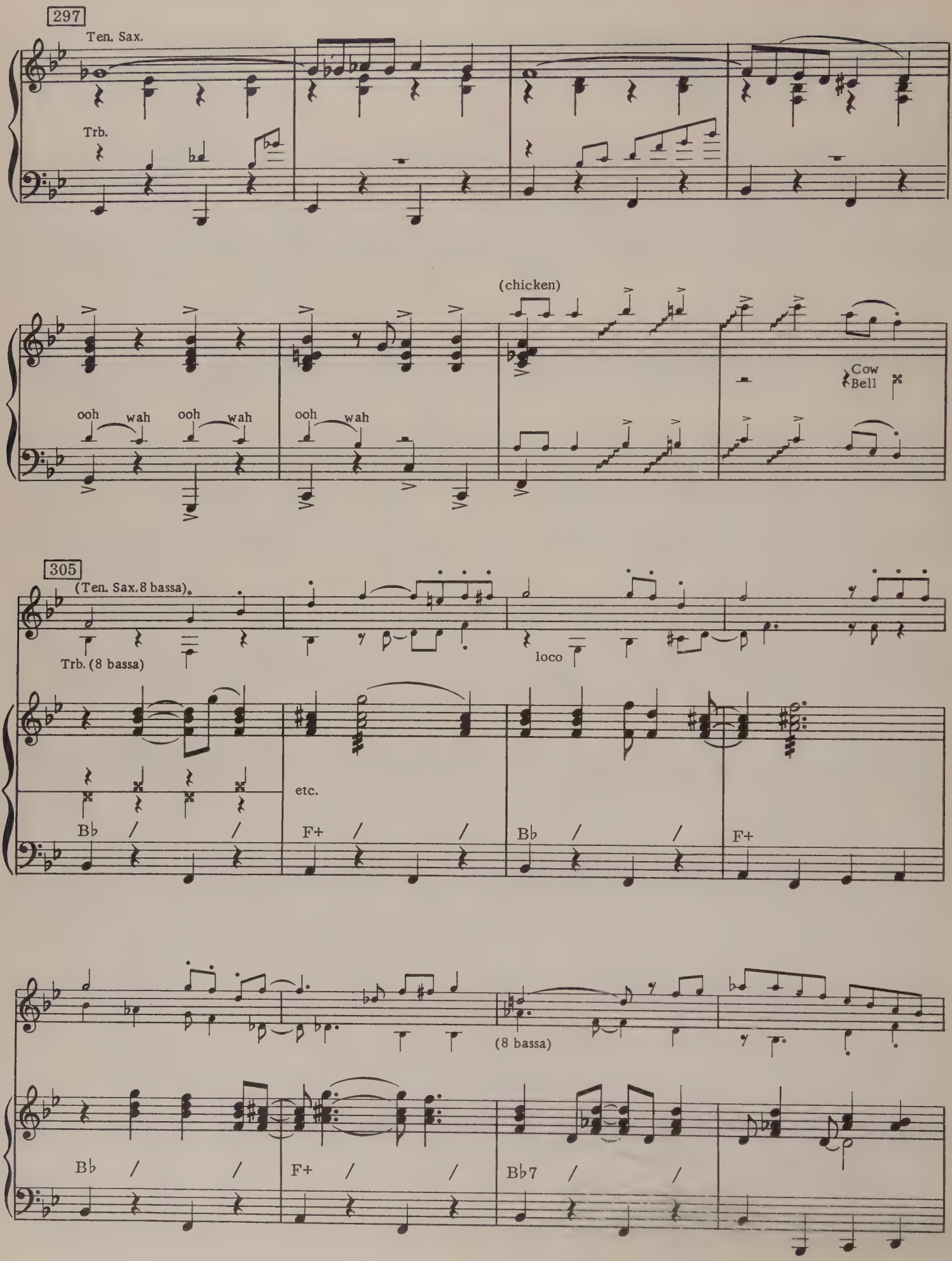

194
Trb.
Sax.
3
202
Lively tempo
16
Trb.
rit.
ad lib. Drum Solo
16
218
Trb. lead (8 bassa)
f
Ten. Sax.
3
226

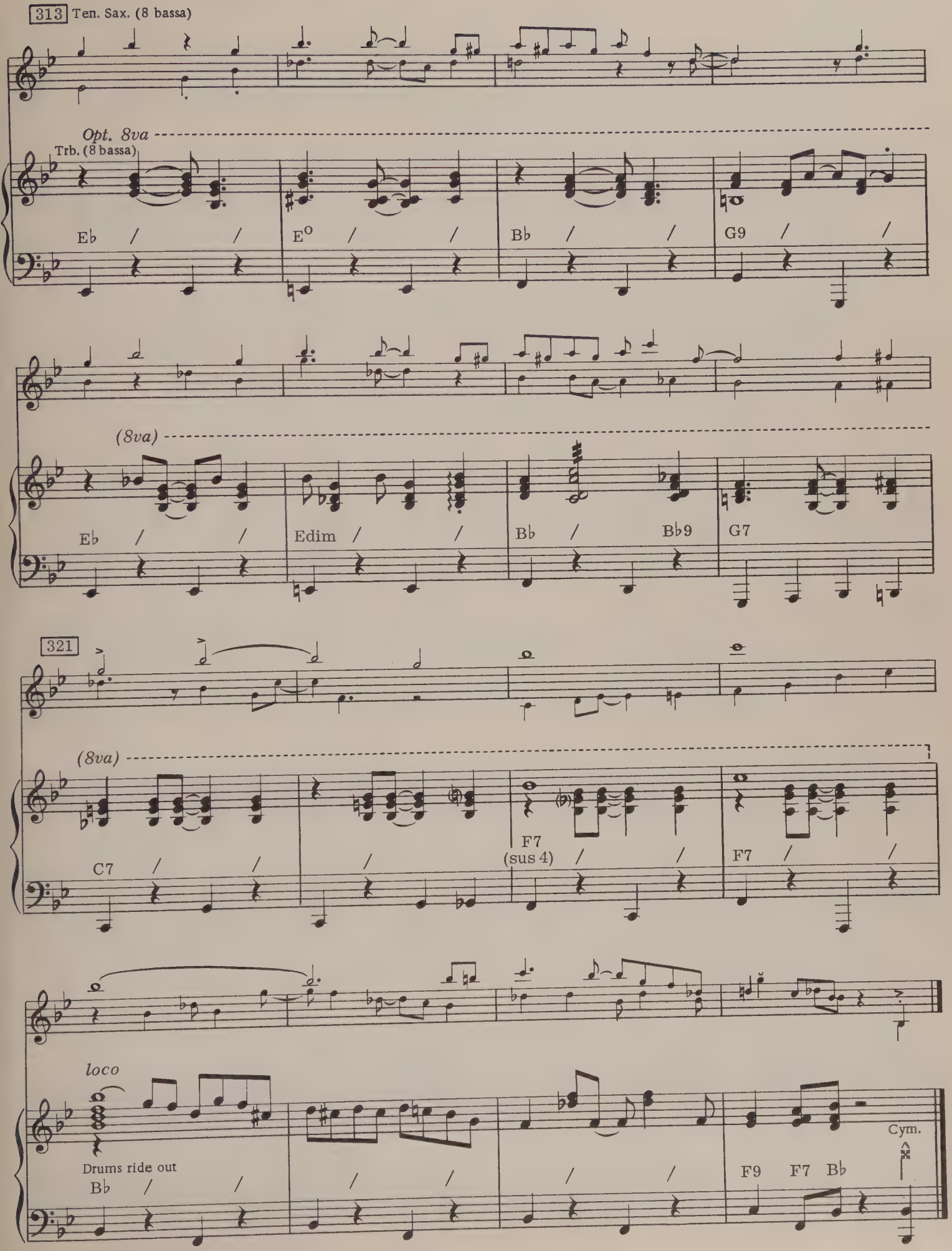

Trb.
234
(Trb.)
Ten. Sax.
242
(Ten. Sax.)


250
(Dr. on Cym.)
(Trb. break)
Cym.
258
(Trb.)
266
(Pno.)


(Trb.)
Cow Bell
W.Blk.
Cow Bell
274
(Break)
R.S.
Cow Bell
Cym.
278
Ten. Sax. (8 bassa) ("Chicken" sound)
Trb. (8 bassa)
loco
etc.
B♭
F+
B♭
F+
(8 bassa)
B♭
F+
B♭7


286
Opt. 8va
Eb
E°
Bb
G9
Cm7
1.
F7
Bb
F7
2.
(8 bassa)
(Break)
Trb.
F7
Bb
F7
Bb

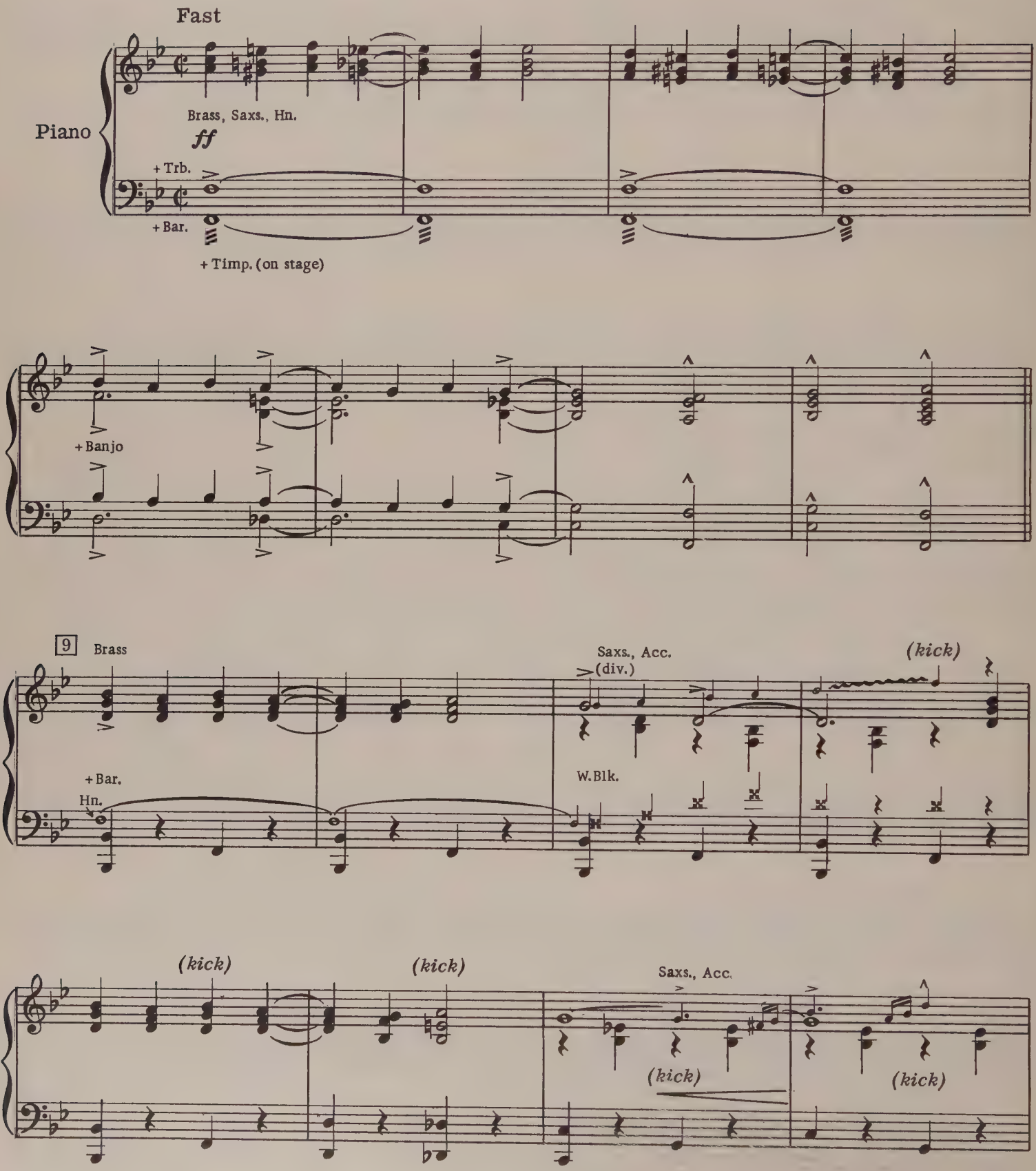

297
Ten. Sax.
Trb.
(chicken)
ooh
wah
ooh
wah
ooh
wah
Cow
Bell
305
(Ten. Sax. 8 bassa).
Trb. (8 bassa)
loco
etc.
Bb
F+
Bb
F+
(8 bassa)
Bb
F+
Bb7

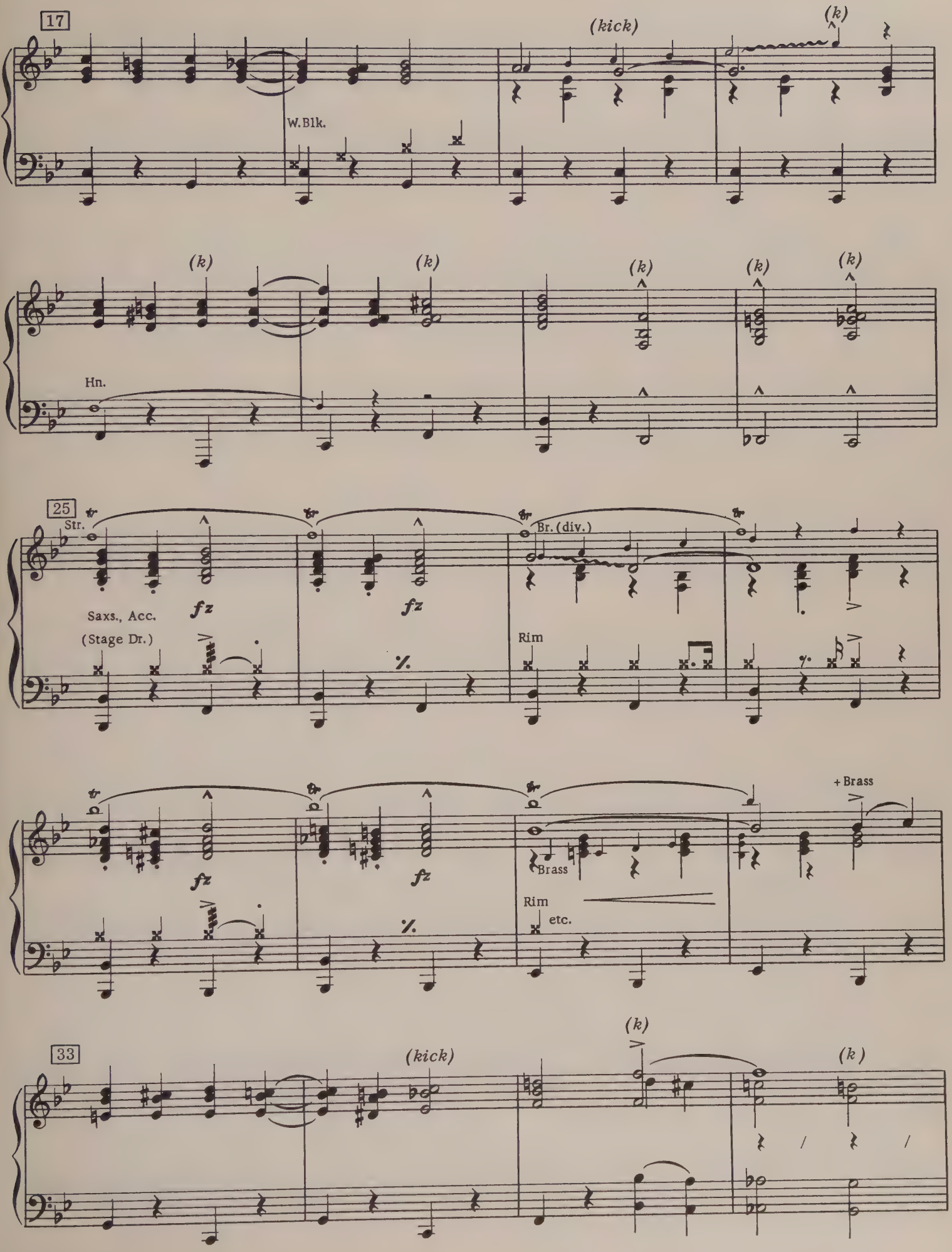

313
Ten. Sax. (8 bassa)
Opt. 8va
Trb. (8 bassa)
E♭
E°
B♭
G9
(8va)
E♭
Edim
B♭
B♭9
G7
321
(8va)
C7
F7
(sus 4)
F7
loco
Drums ride out
B♭
F9
F7
B♭
Cym.

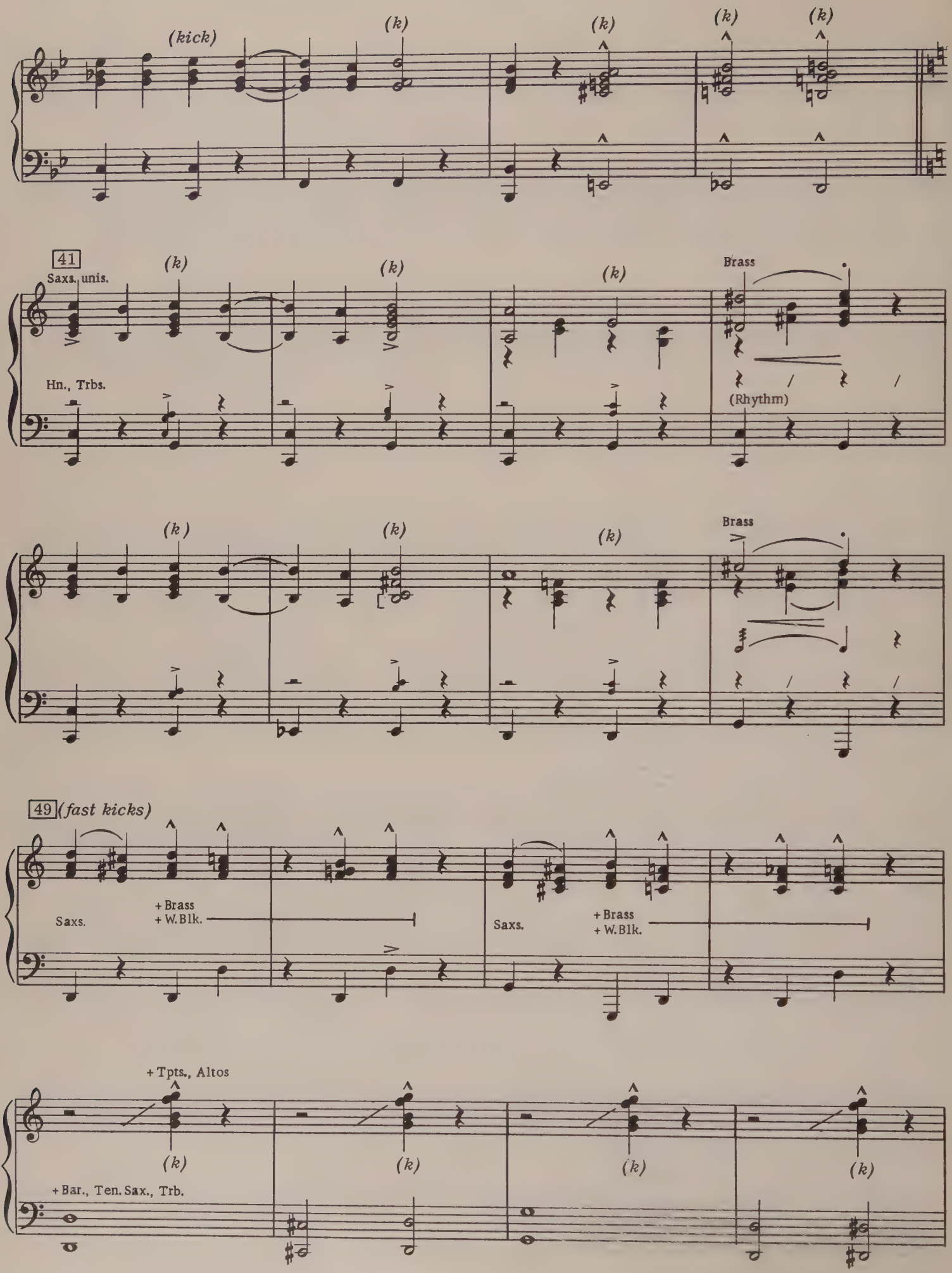
No. 20

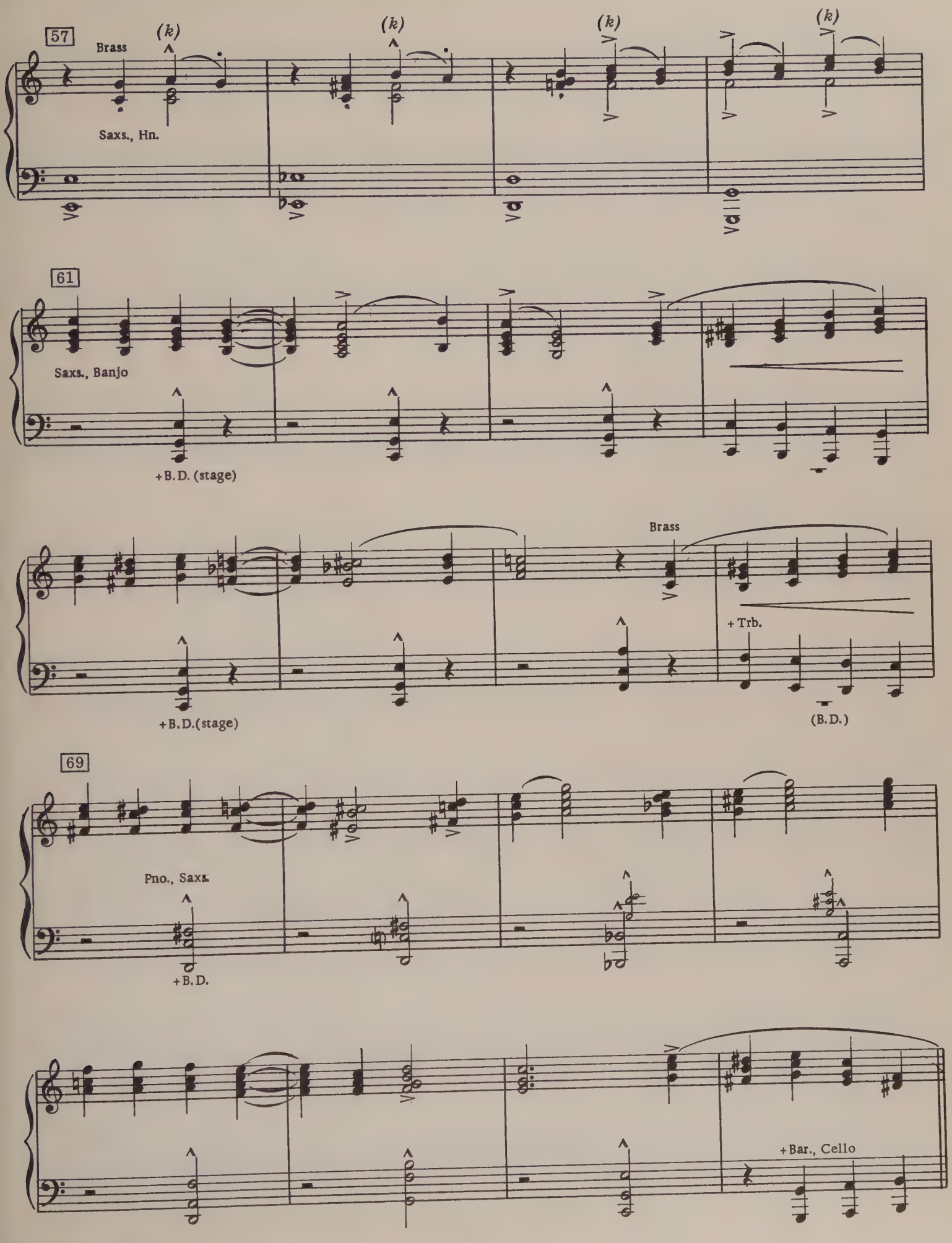
Kick Line – No. 1

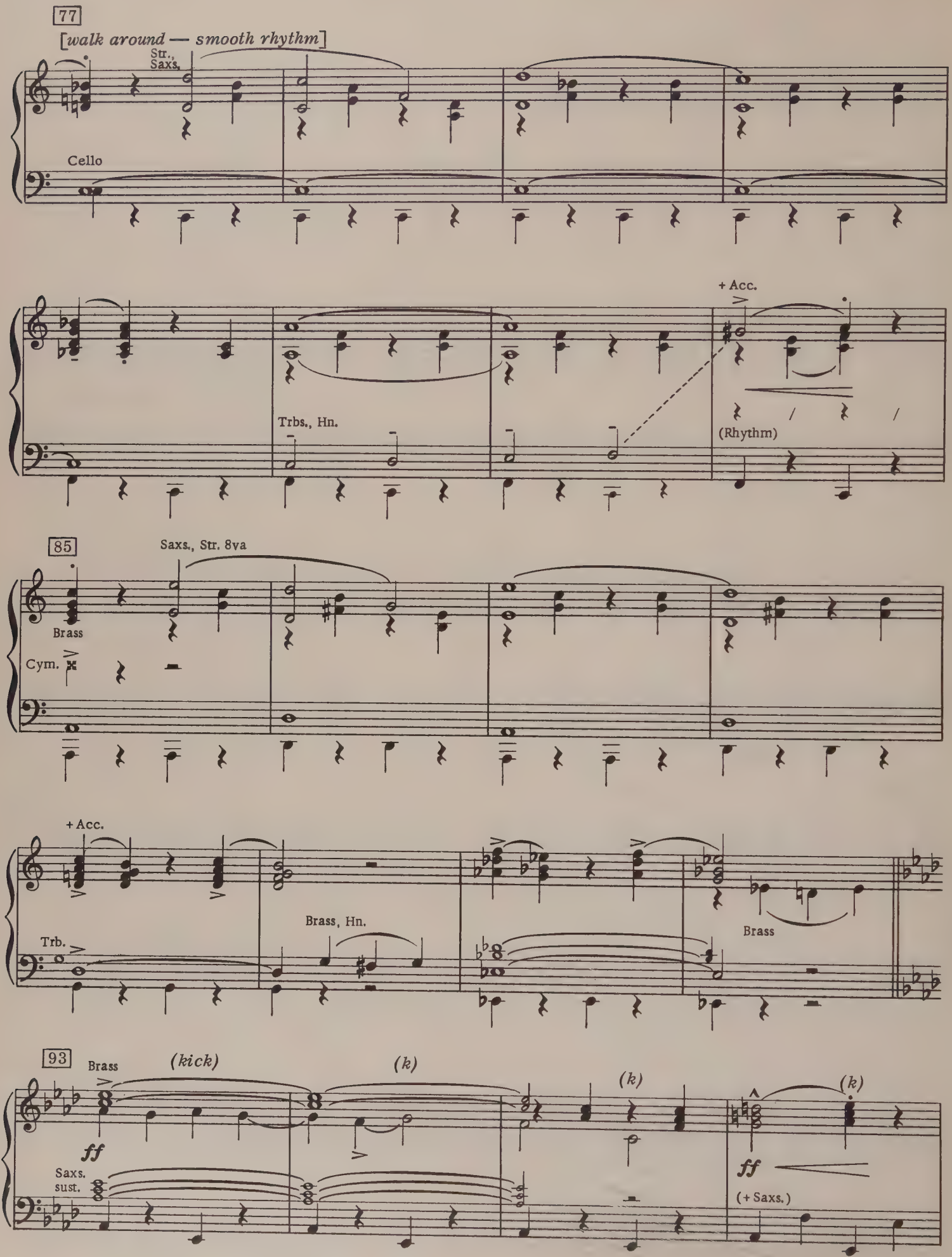
cue: As stage band is wheeled off – Opening Act II

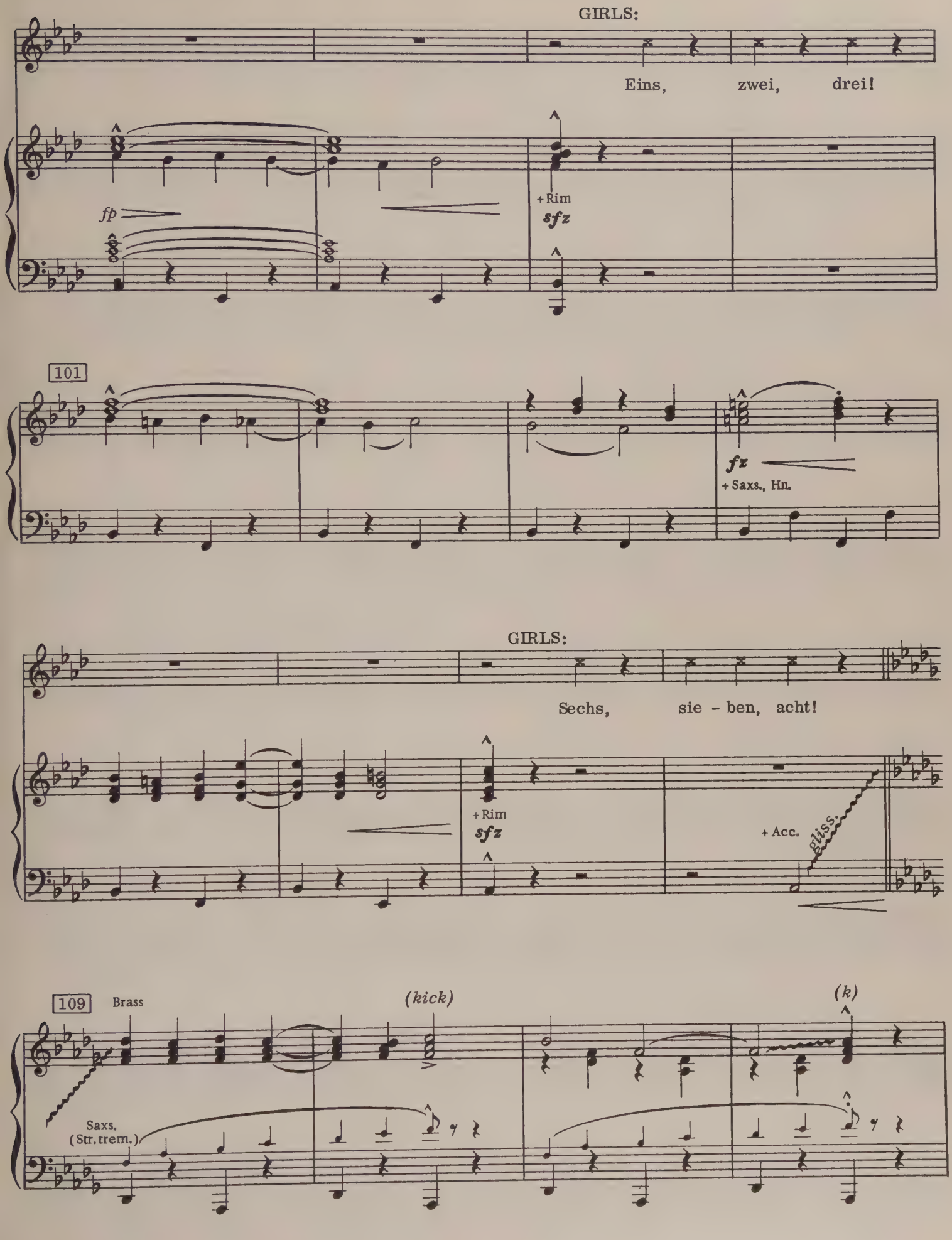


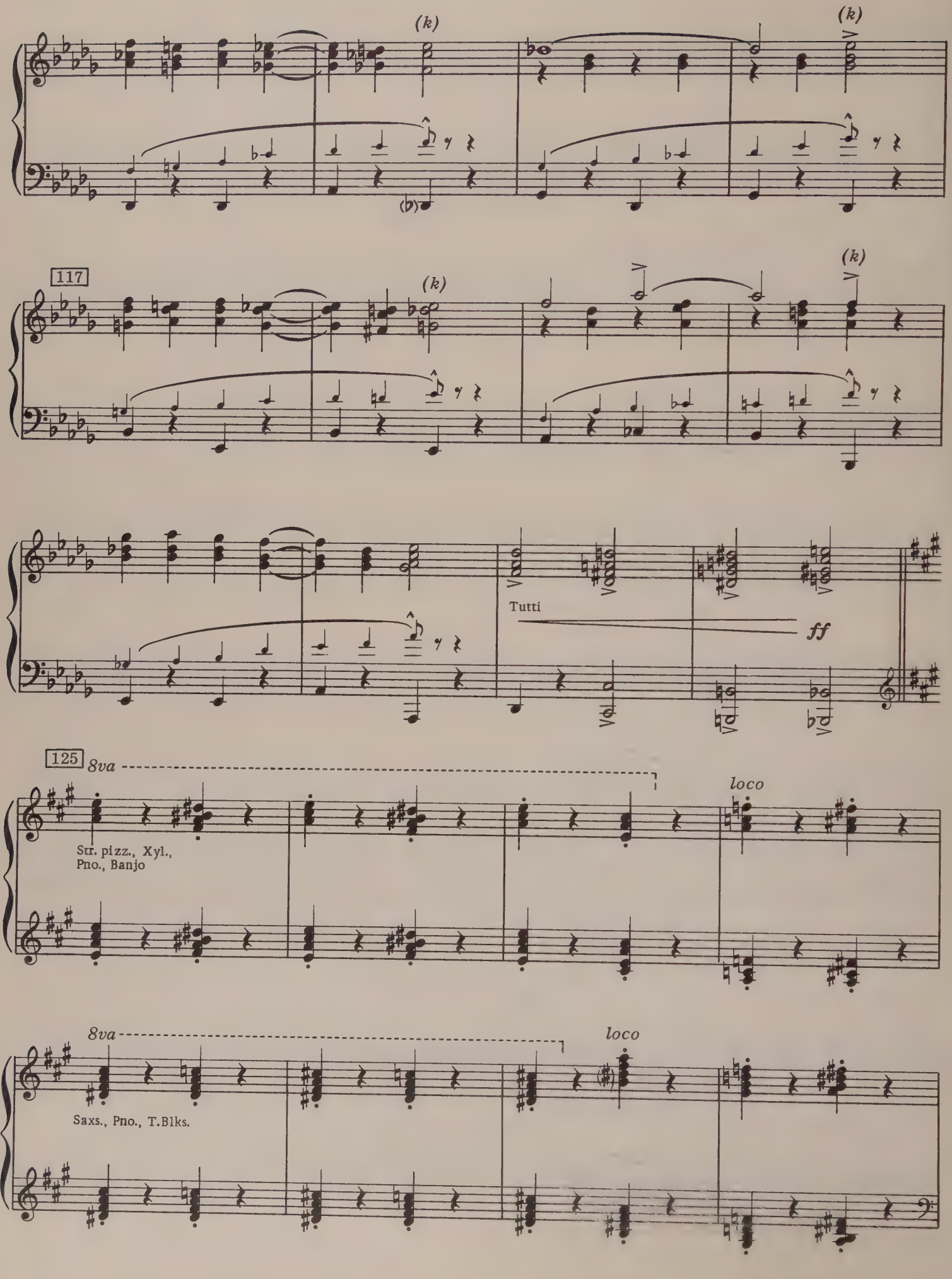

17
(kick)
(k)
W.Blk.
(k)
(k)
(k)
(k)
(k)
Hn.
25
Str.
Br. (div.)
Saxs., Acc.
(Stage Dr.)
fz
fz
Rim
+ Brass
Brass
Rim
etc.
33
(kick)
(k)
(k)

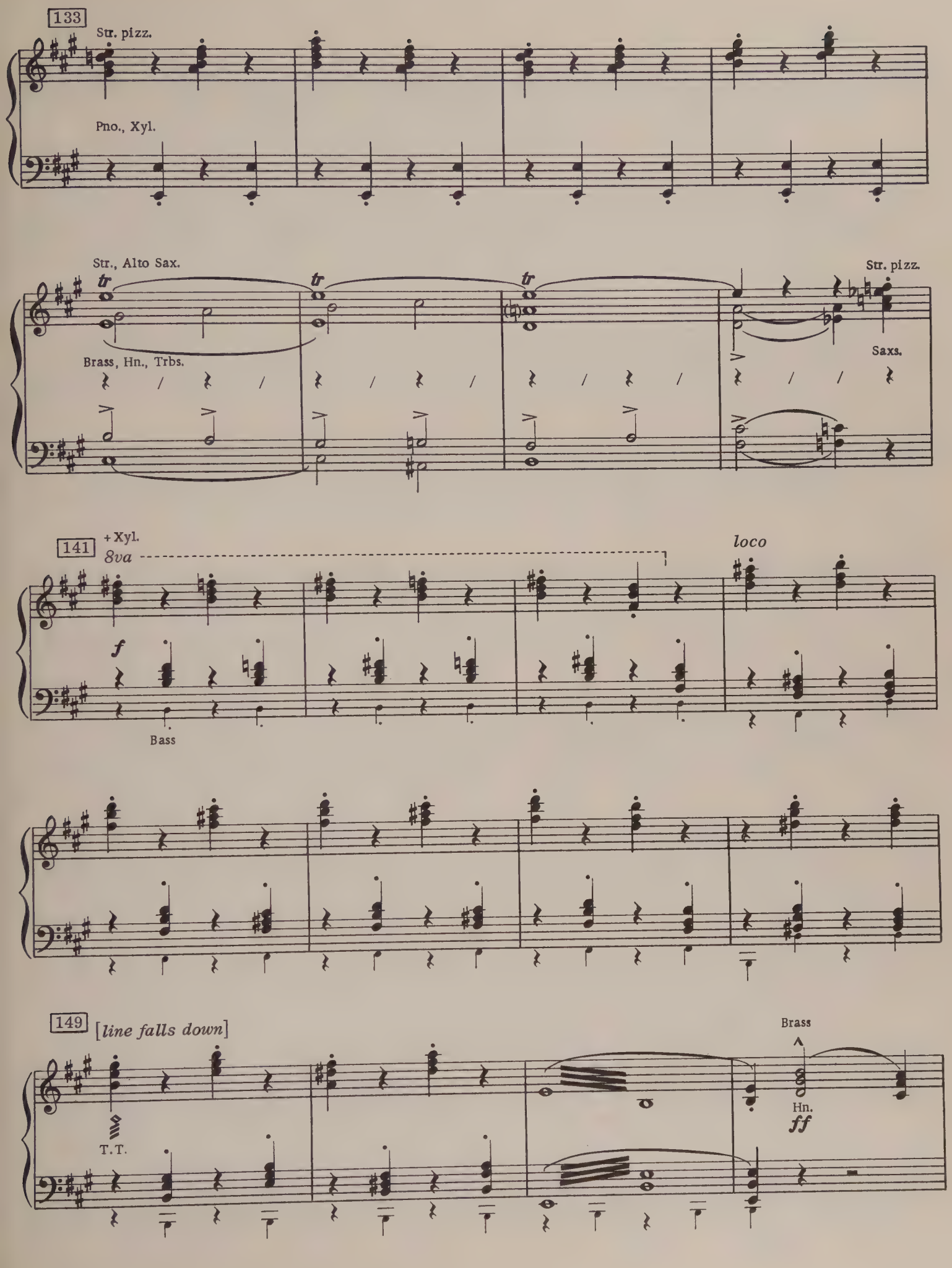

(kick)
(k)
41
Saxs. unis.
Hn., Trbs.
Brass
(Rhythm)
49 (fast kicks)
Saxs.
+ Brass
+ W.Blk.
+ Tpts., Altos
+ Bar., Ten. Sax., Trb.


57
Brass
(k)
(k)
(k)
(k)
Saxs., Hn.
61
Saxs., Banjo
+B.D. (stage)
Brass
+ Trb.
+B.D.(stage)
(B.D.)
69
Pno., Saxs.
+B.D.
+Bar., Cello


77
[walk around — smooth rhythm]
Str., Saxs.
Cello
+ Acc.
Trbs., Hn.
(Rhythm)
85
Saxs., Str. 8va
Brass
Cym.
+ Acc.
Brass, Hn.
Trb.
Brass
93
Brass
(kick)
(k)
(k)
(k)
ff
Saxs. sust.
ff
(+ Saxs.)


GIRLS:
Eins, zwei, drei!
fp
+Rim
sfz
101
fz
+Saxs., Hn.
GIRLS:
Sechs, sie - ben, acht!
+Rim
sfz
+Acc.
gliss.
109
Brass
(kick)
(k)
Saxs.
(Str. trem.)


(k)
(k)
117
(k)
(k)
Tutti
ff
125
8va
loco
Str. pizz., Xyl.,
Pno., Banjo
8va
loco
Saxs., Pno., T.Blks.

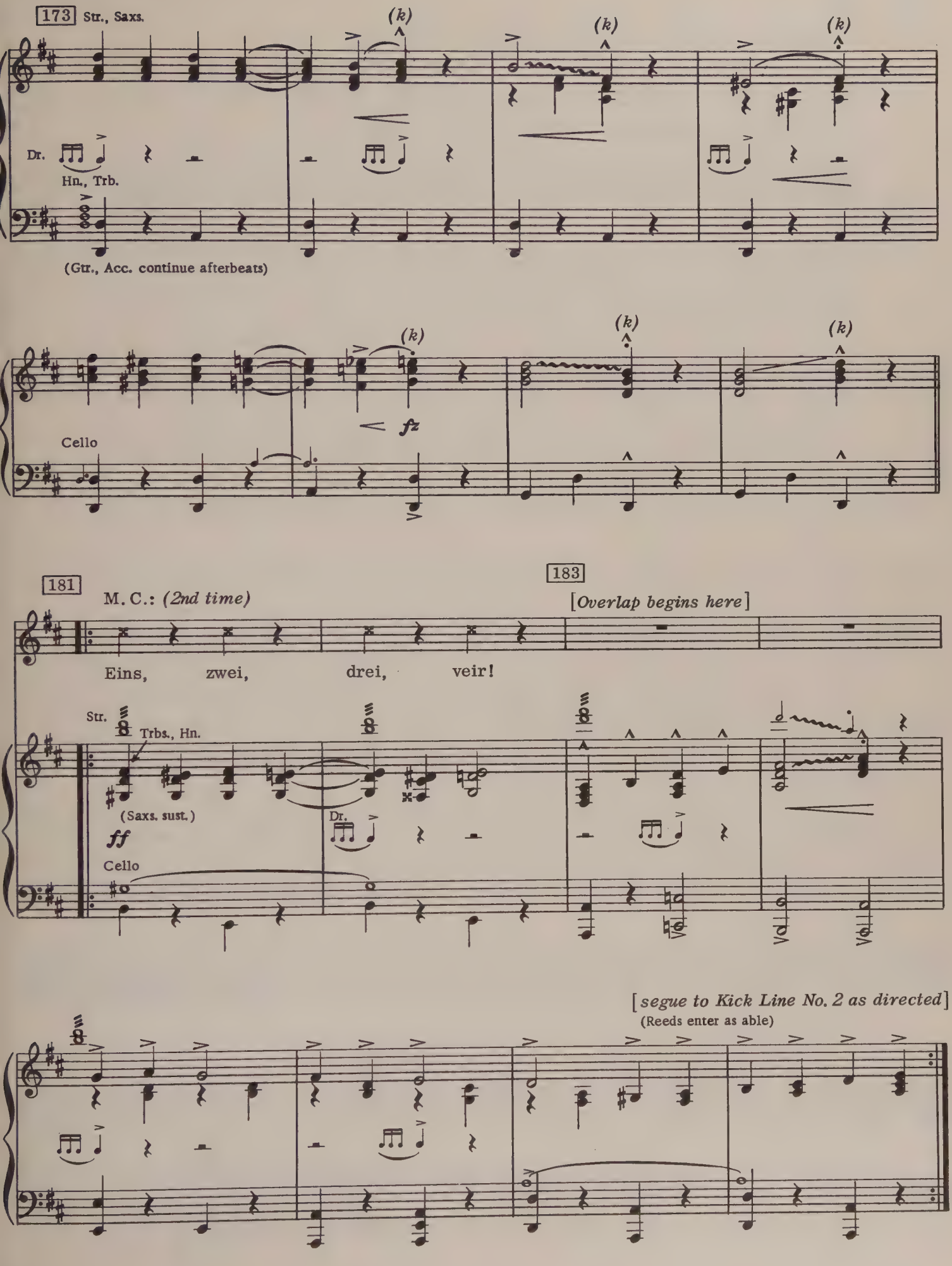

133
Str. pizz.
Pno., Xyl.
Str., Alto Sax.
tr
tr
tr
Brass, Hn., Trbs.
Str. pizz.
Saxs.
141
+ Xyl.
8va
loco
f
Bass
149
[line falls down]
Brass
Hn.
ff
T.T.

Brass, Hn.
Str., Saxs.
T.T.
+ Trb.
Timp.

157
[Confusion]
Brass, Saxs.
Cym. (ad lib. with stage)
Cello, Bar., Trb.
+ Bass

165
(kick)
(k)
Hn.
[Drum tape starts]

(k)
(k)

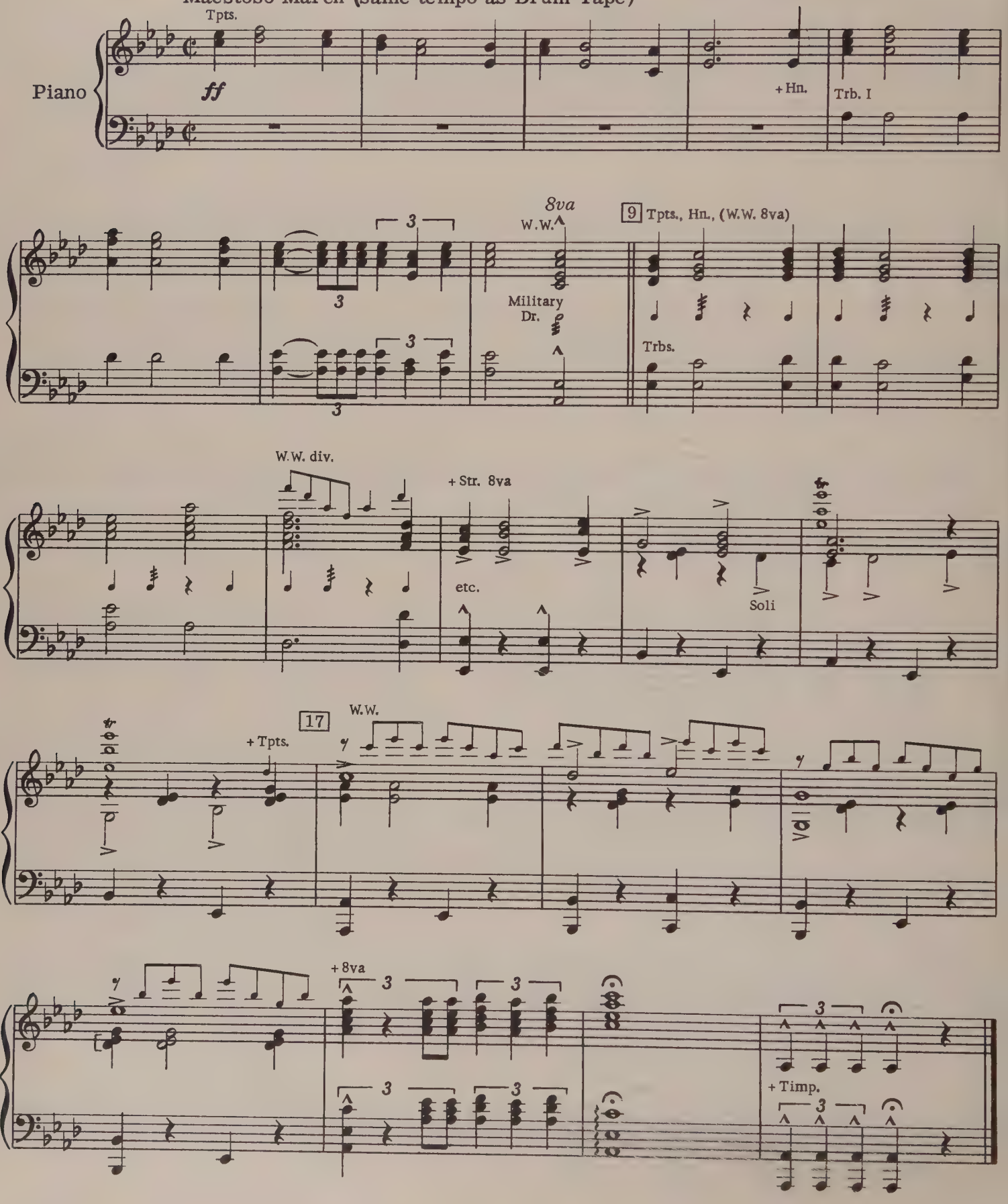

173
Str., Saxs.
(k)
(k)
(k)
Dr.
Hn., Trb.
(Gtr., Acc. continue afterbeats)
(k)
(k)
(k)
fz
Cello
181
M. C.: (2nd time)
183
[Overlap begins here]
Eins, zwei, drei, veir!
Str.
Trbs., Hn.
(Saxs. sust.)
ff
Dr.
Cello
[segue to Kick Line No. 2 as directed]
(Reeds enter as able)

No. 20A

Kick Line – No. 2

cue: M. C.: Eins, zwei, drei, vier *(bars 181-182 of Kick Line No. 1)*

Maestoso March (same tempo as Drum Tape)



No. 21

Married – Reprise

cue: SCHULTZ: How much longer can we wait?

Slowly

...FRAU. SCHNEIDER: I will do it.

(under dialogue)

6

SCHULTZ:

And the old des - pair that was

Piano

Str. Quartet

pp

Celesta

+ Gtr.

Str., W.W., Hn.

14

of - ten there Sud-den-ly ceas-es to be. For you wake one

Fls.

Celesta, (+ W.W. div.)

Str.

[Brick through window]

day, Look a - round and say: Some-bod - y won - der-ful mar - ried---

Fls.

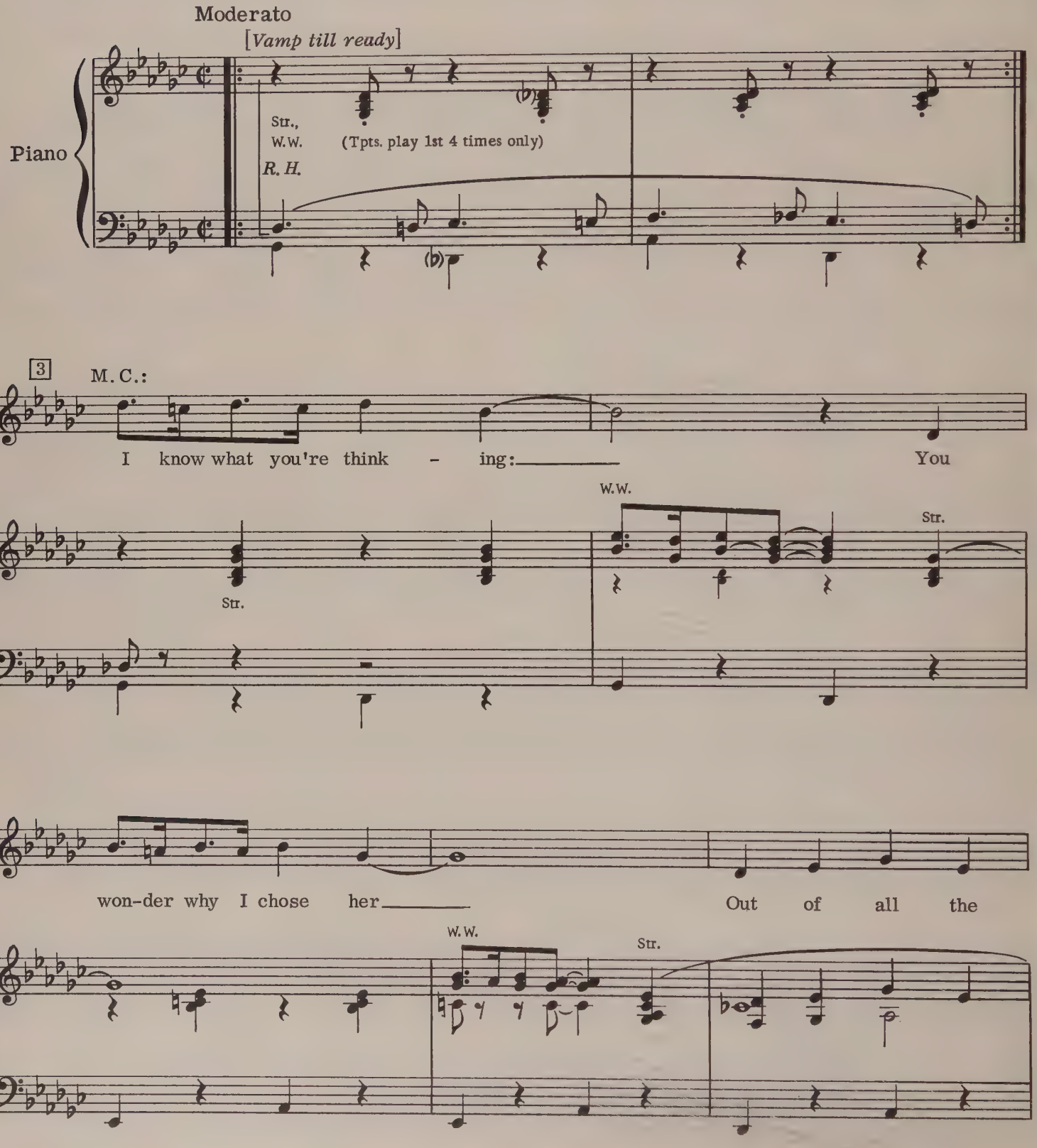
rall.

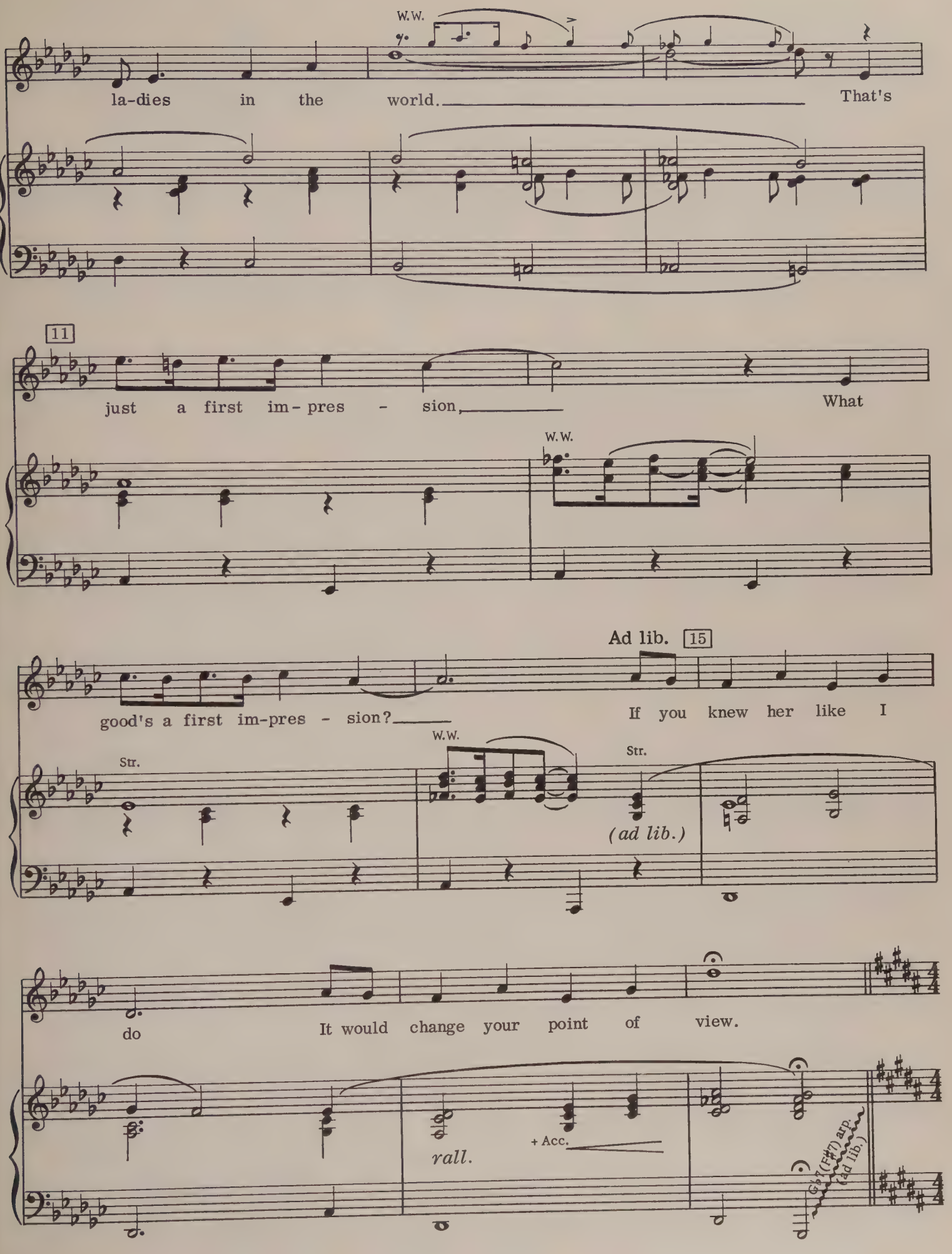
slow segue

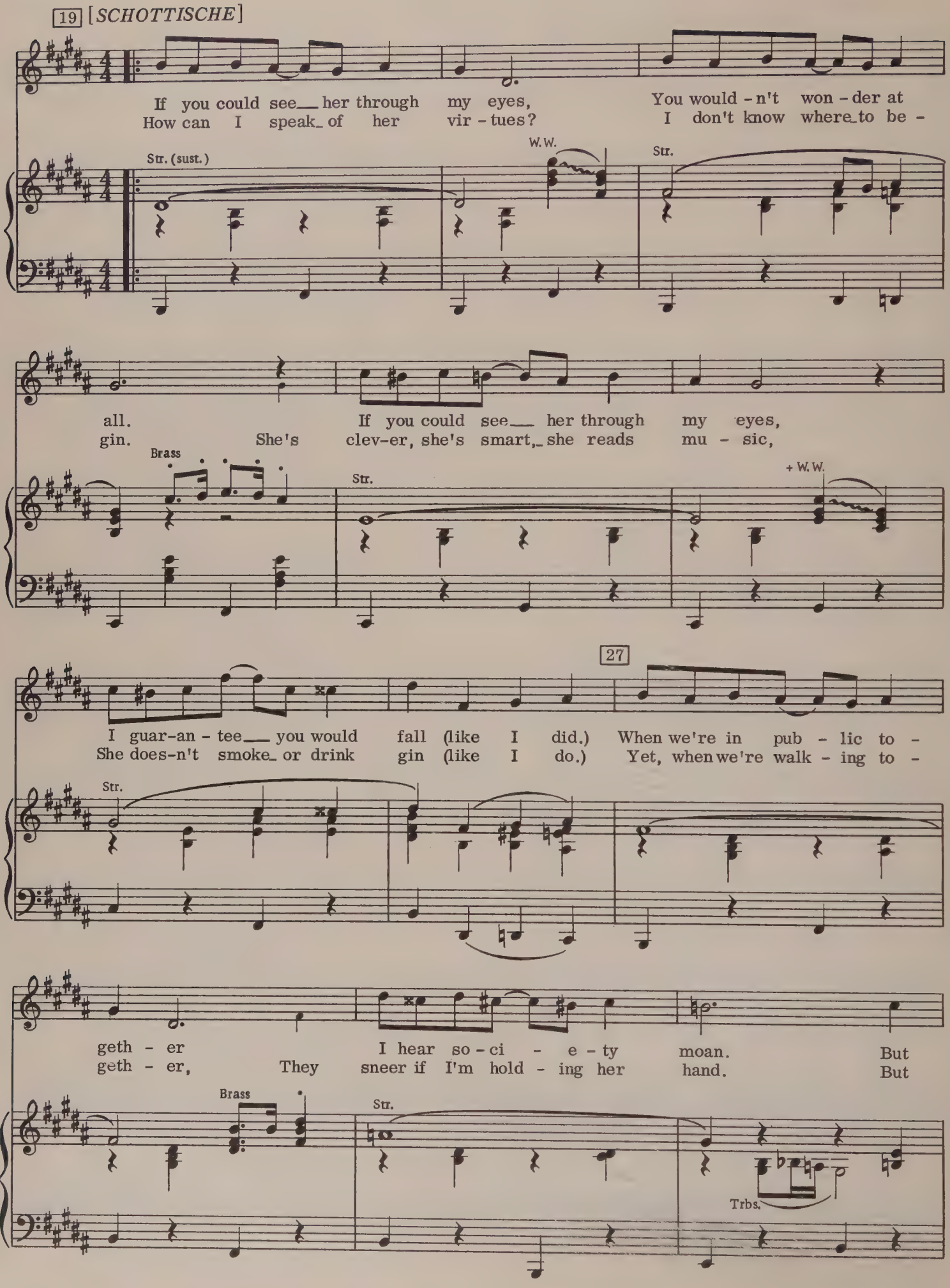
No. 22

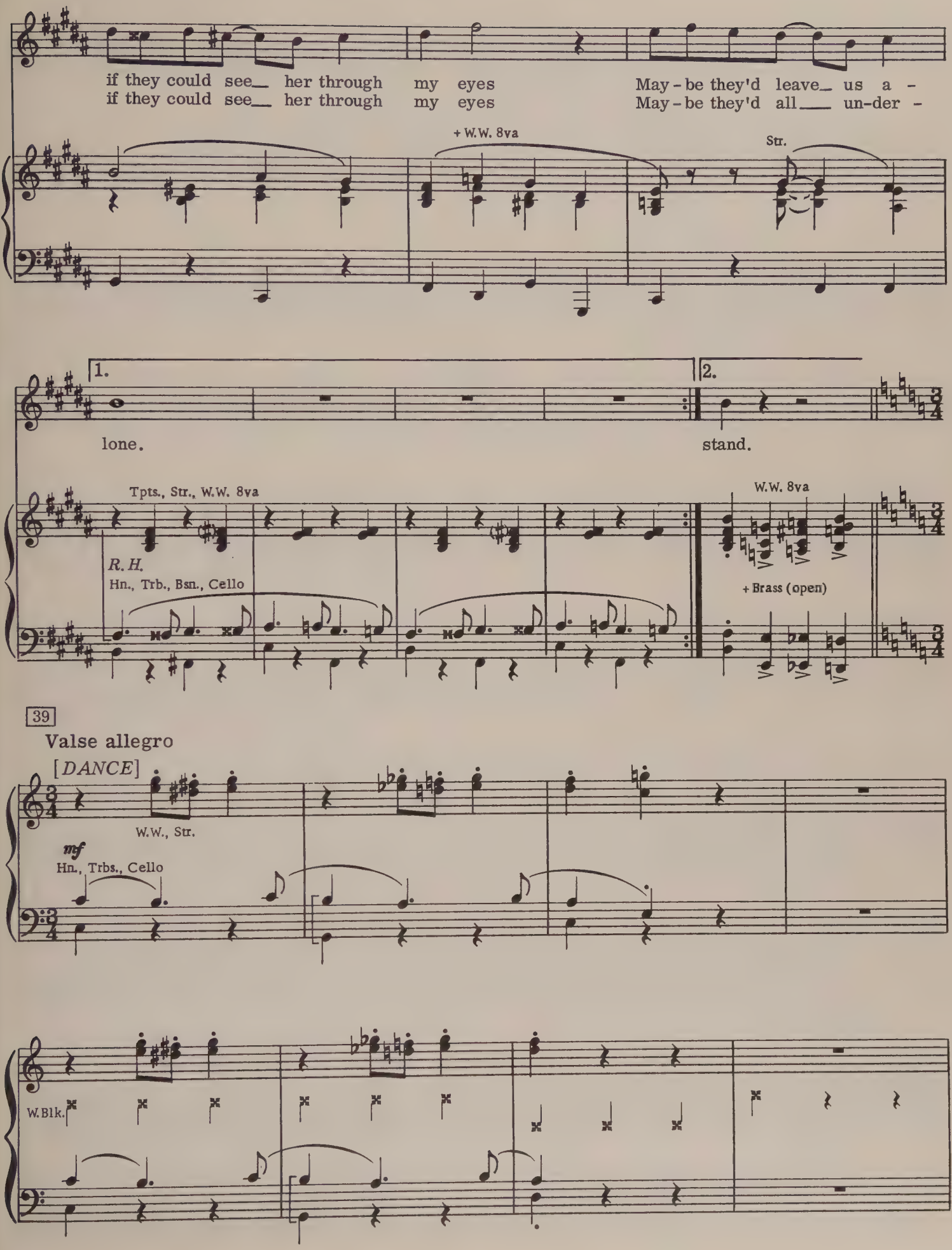
If You Could See Her

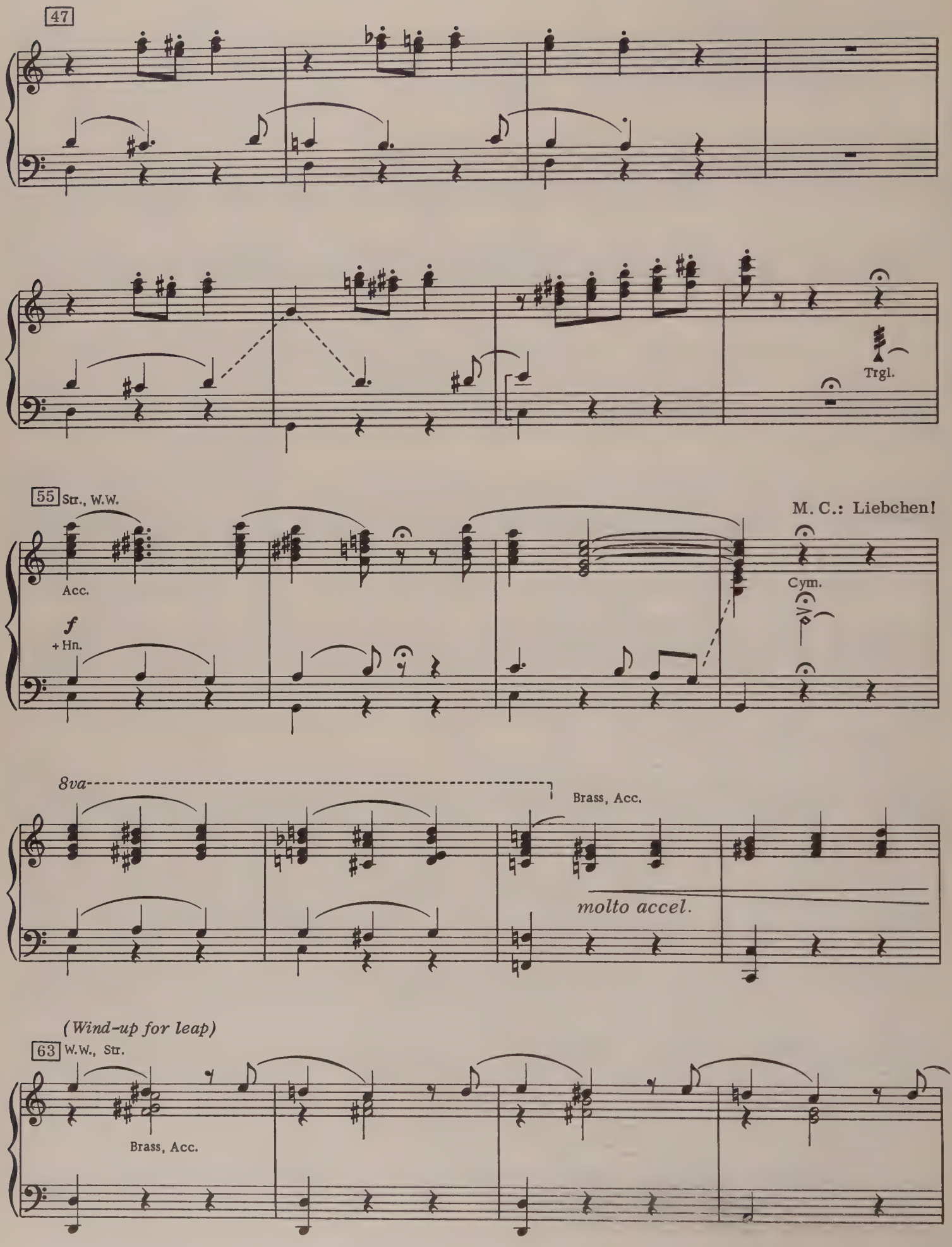
cue: SCHULTZ: You understand?
FRAU. SCHNEIDER: I understand.

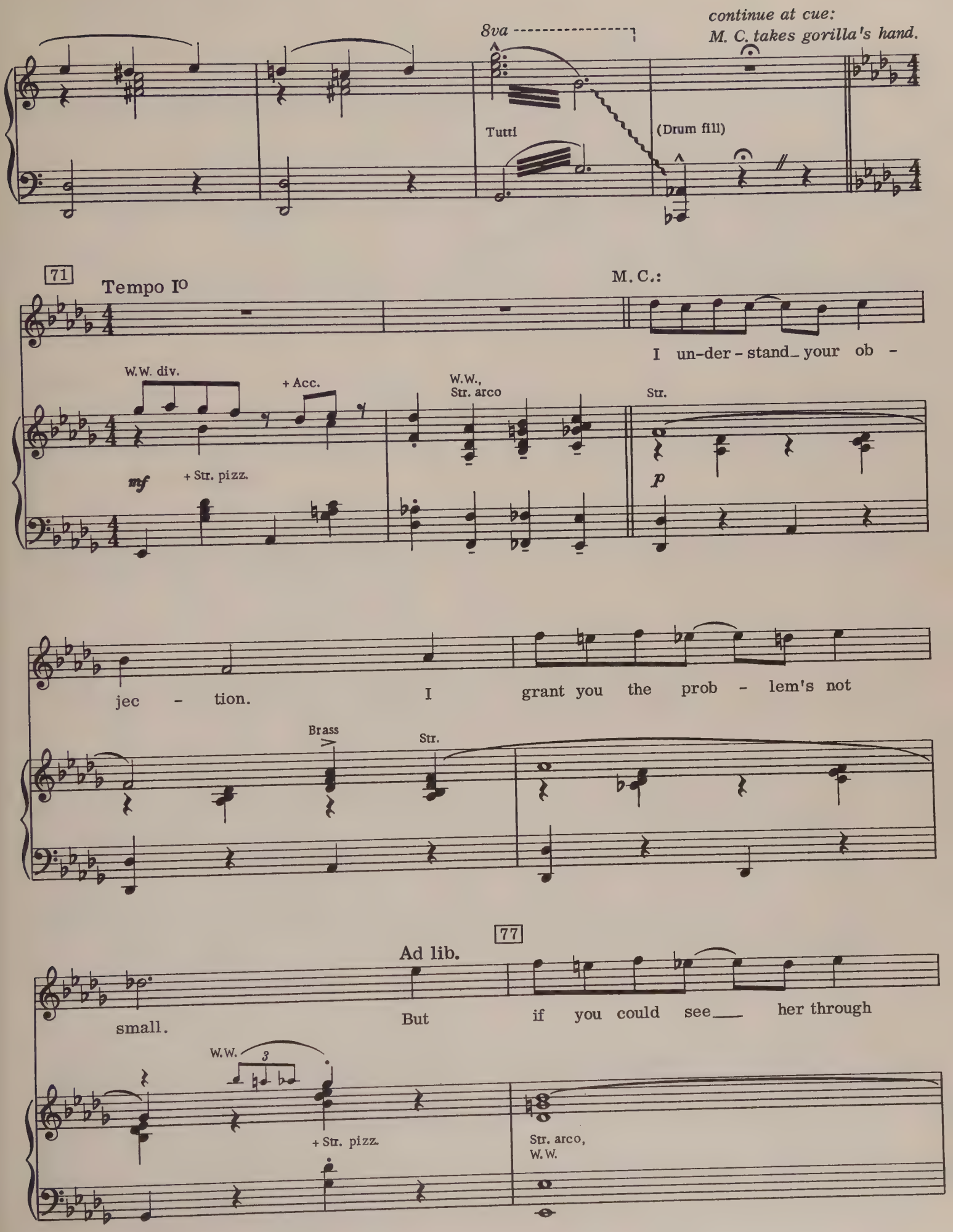


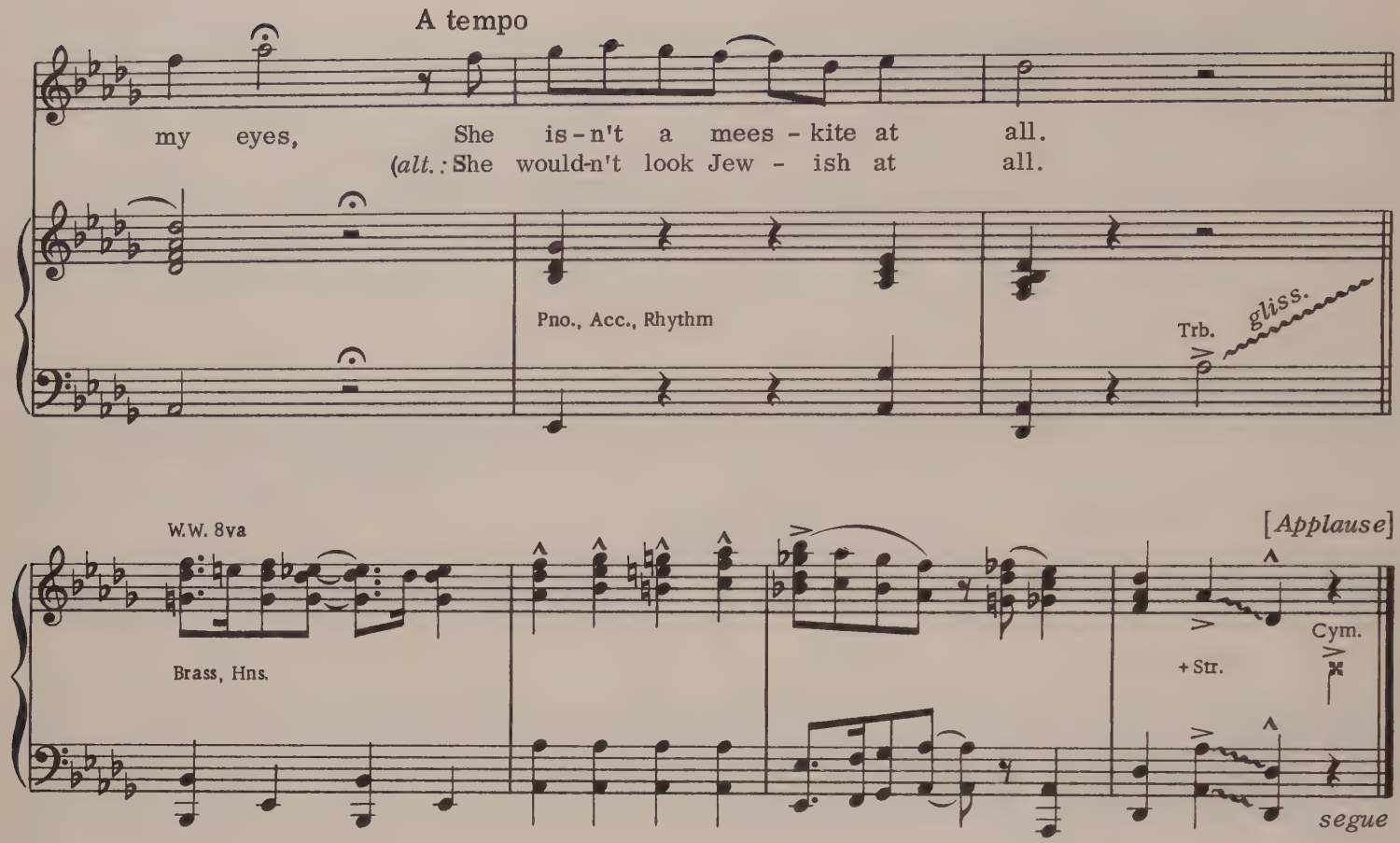

W.W.
la-dies in the world. That's
11
just a first im-pres - sion, What
W.W.
Ad lib. 15
good's a first im-pres - sion? If you knew her like I
Str.
W.W.
Str.
(ad lib.)
do It would change your point of view.
rall.
+ Acc.
G♭7 (F♯7) arp. (ad lib.)


19 [SCHOTTISCHE]
If you could see her through my eyes, You would-n't won-der at
How can I speak of her vir-tues? I don't know where to be-
Str. (sust.)
W.W.
Str.
all.
gin. She's clev-er, she's smart, she reads mu-sic,
If you could see her through my eyes,
Brass
Str.
+ W.W.
27
I guar-an-tee you would fall (like I did.) When we're in pub-lic to-
She does-n't smoke or drink gin (like I do.) Yet, when we're walk-ing to-
Str.
geth-er I hear so-ci-e-ty moan. But
geth-er, They sneer if I'm hold-ing her hand. But
Brass
Str.
Trbs.


if they could see her through my eyes
May-be they'd leave us a -
if they could see her through my eyes
May-be they'd all under -
+ W.W. 8va
Str.
1.
2.
lone.
stand.
Tpts., Str., W.W. 8va
R.H.
Hn., Trb., Bsn., Cello
W.W. 8va
+ Brass (open)
39
Valse allegro
[DANCE]
W.W., Str.
mf
Hn., Trbs., Cello
W.Blk.


47
Trgl.
55 Str., W.W.
M. C.: Liebchen!
Acc.
f
+ Hn.
Cym.
8va
Brass, Acc.
molto accel.
(Wind-up for leap)
63 W.W., Str.
Brass, Acc.


continue at cue:
M. C. takes gorilla's hand.
8va
Tutti
(Drum fill)
71
Tempo I°
M. C.:
I un-der-stand your ob-
W.W. div.
+ Acc.
W.W., Str. arco
Str.
mf
+ Str. pizz.
p
jec-tion. I grant you the prob-lem's not
Brass
Str.
77
Ad lib.
small. But if you could see her through
W.W.
3
+ Str. pizz.
Str. arco, W.W.



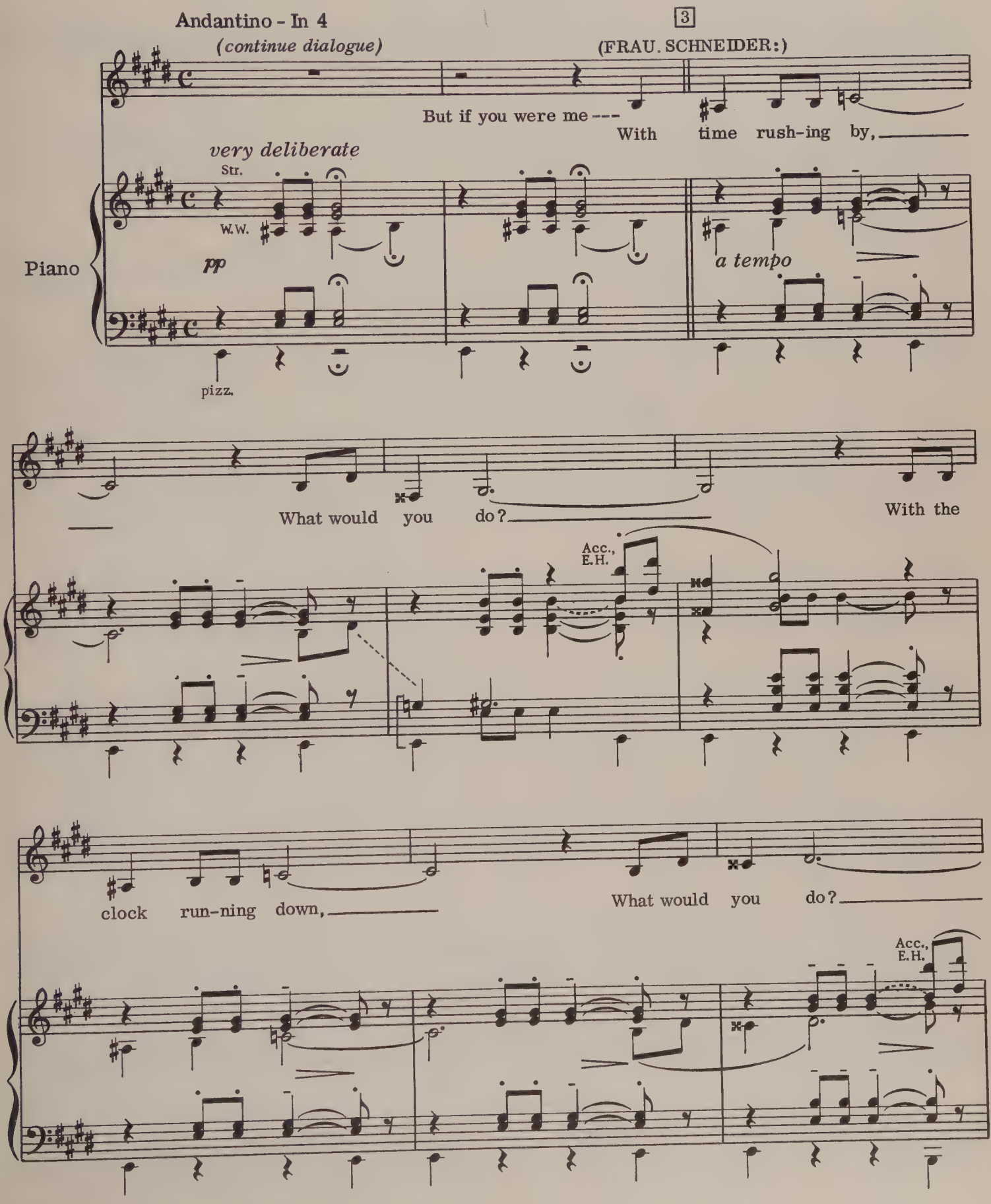
No. 23

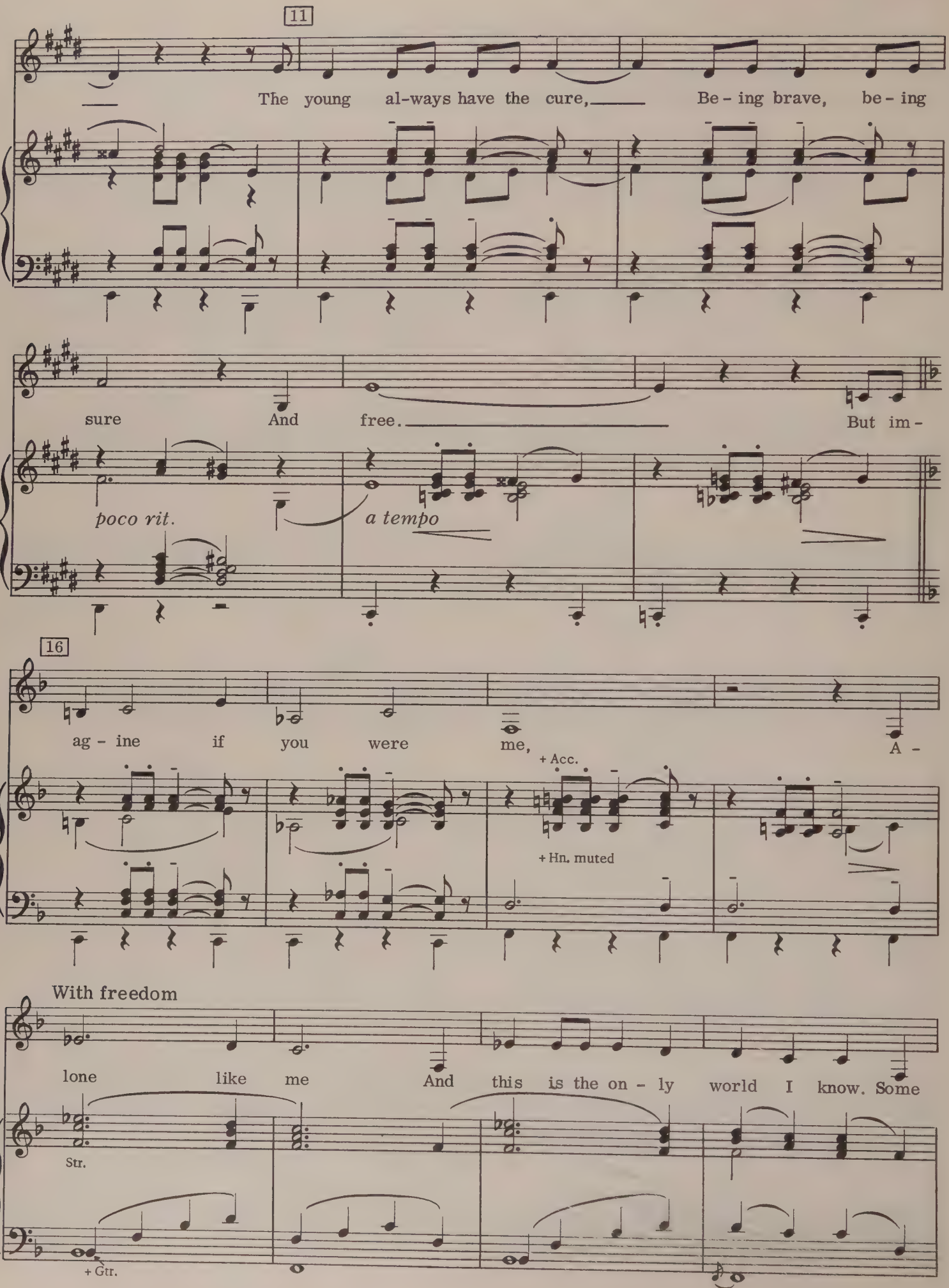
Incidental – Underscore
(Why Should I Wake Up?)

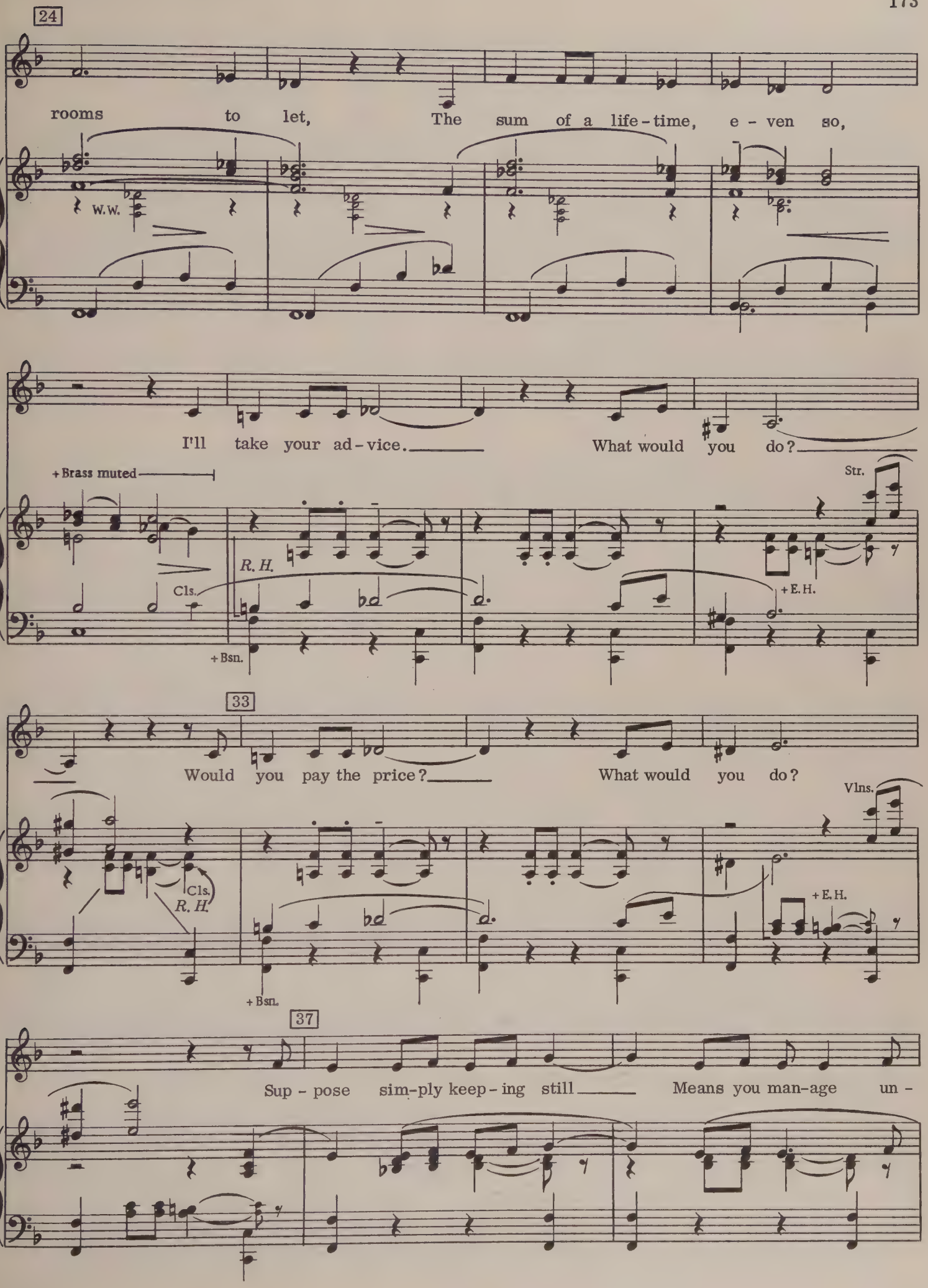
No. 24

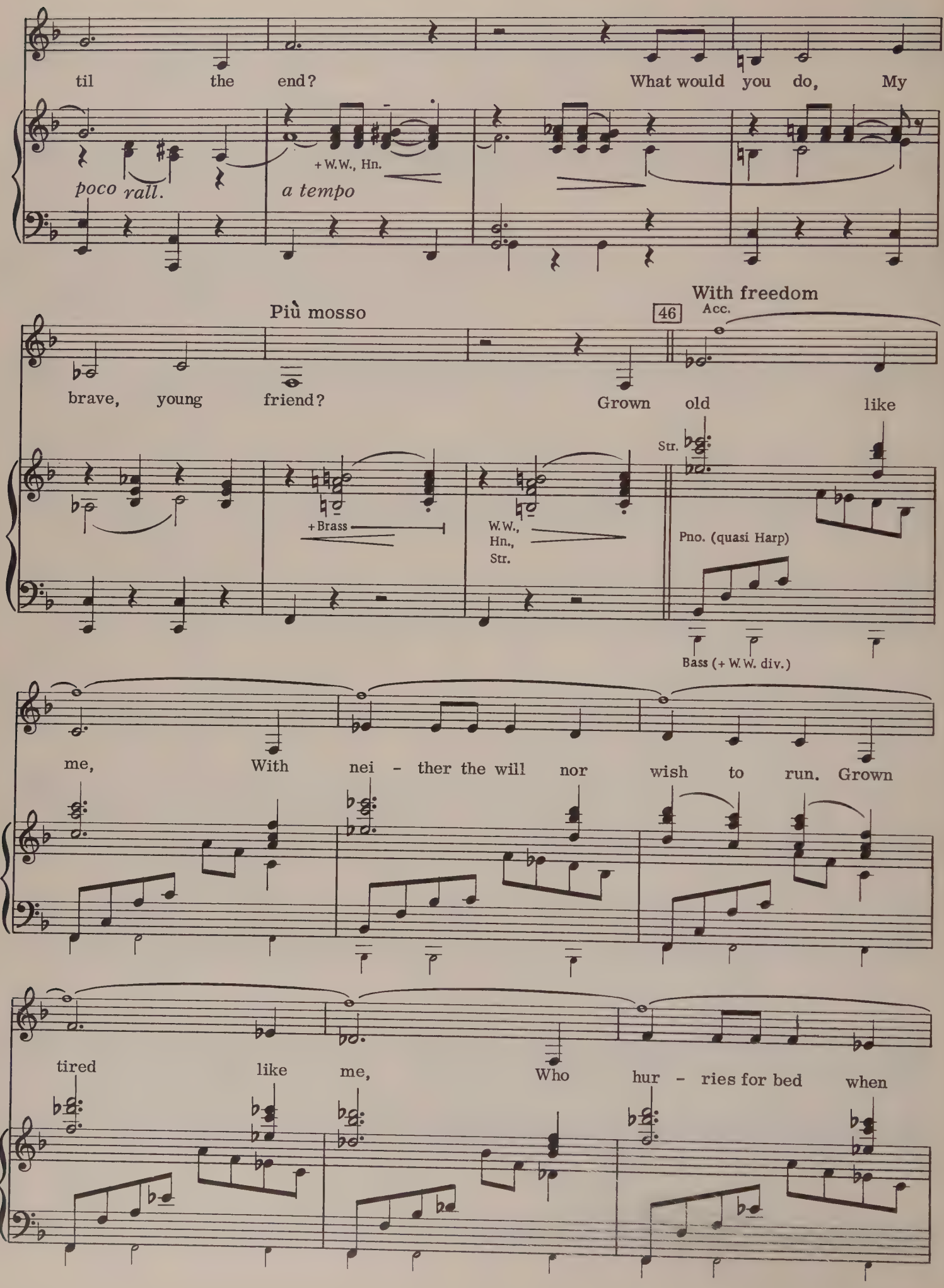
What Would You Do?

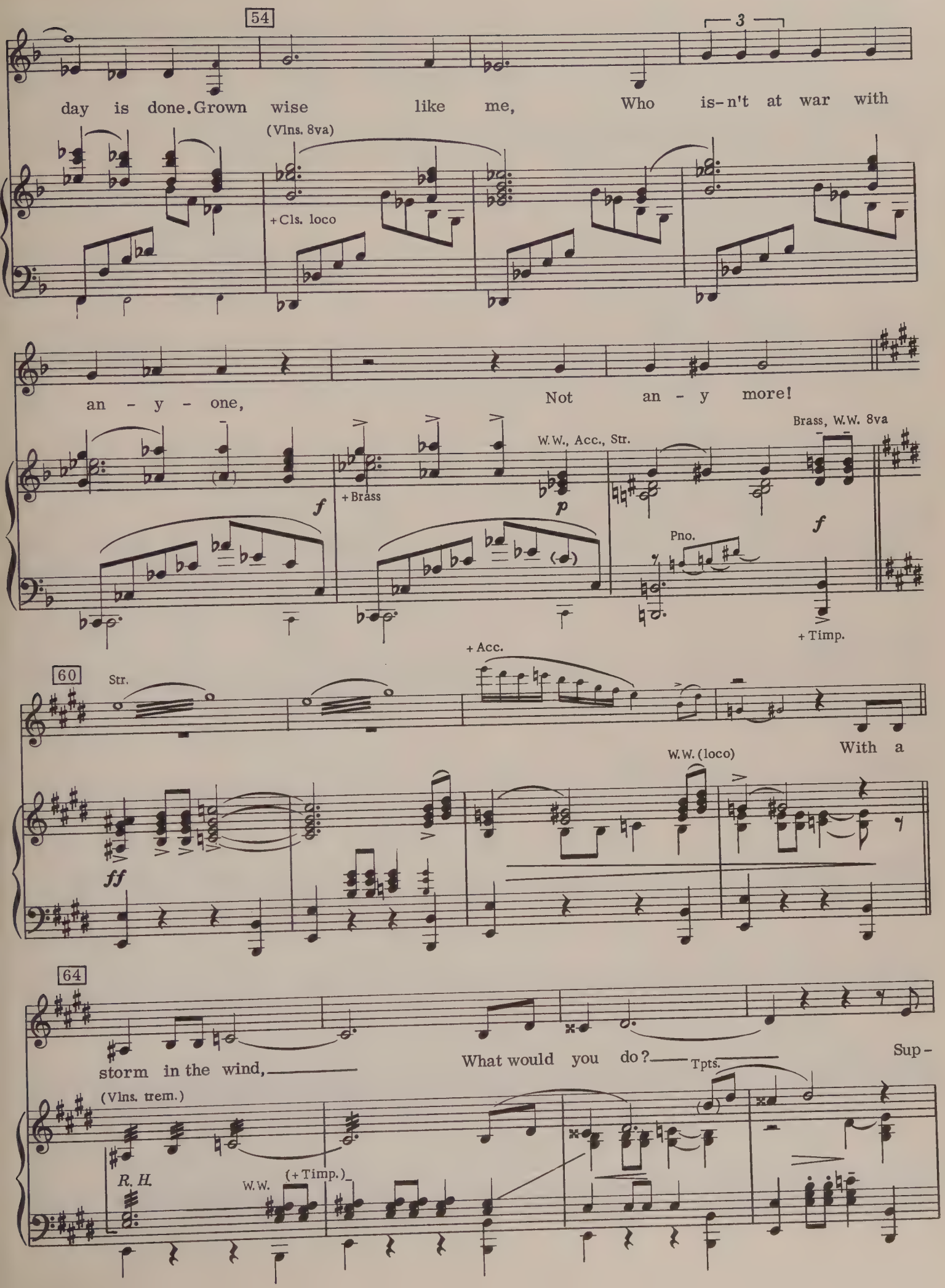
cue: FRAULEIN SCHNEIDER: It's easy for you to say "fight"!

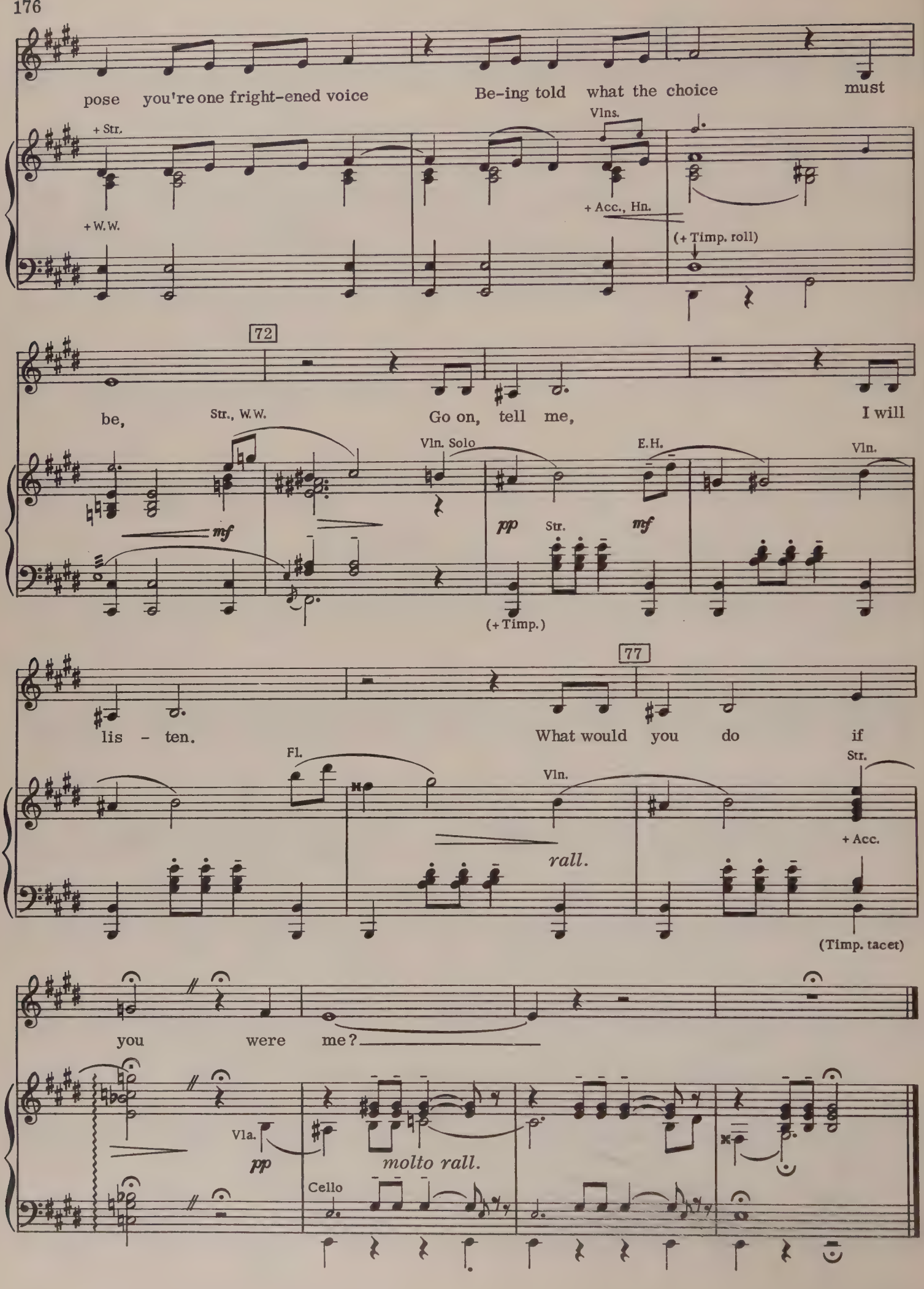



11
The young al-ways have the cure, Be-ing brave, be-ing
sure And free. But im-
poco rit.
a tempo
16
ag-ine if you were me, A-
+ Acc.
+ Hn. muted
With freedom
lone like me And this is the on-ly world I know. Some
Str.
+ Gtr.


24
rooms to let, The sum of a life-time, e-ven so,
W.W.
I'll take your ad-vice. What would you do?
+Brass muted
Str.
R. H.
Cls.
+E.H.
+Bsn.
33
Would you pay the price? What would you do?
Vlns.
Cls.
R. H.
+E.H.
+Bsn.
37
Sup-pose sim-ply keep-ing still Means you man-age un-


til the end?
What would you do, My
poco rall.
+ W.W., Hn.
a tempo
Più mosso
With freedom
46
Acc.
brave, young friend?
Grown old like
Str.
+ Brass
W.W., Hn., Str.
Pno. (quasi Harp)
Bass (+ W.W. div.)
me, With nei - ther the will nor wish to run. Grown
tired like me, Who hur - ries for bed when


54
3
day is done. Grown wise like me, Who is-n't at war with
(Vlns. 8va)
+ Cls. loco
an - y - one, Not an - y more!
f
+ Brass
W.W., Acc., Str.
p
Brass, W.W. 8va
f
Pno.
+ Timp.
60
Str.
+ Acc.
With a
W.W. (loco)
ff
64
storm in the wind,
What would you do?
Tpts.
Sup -
(Vlns. trem.)
R. H.
W.W.
(+ Timp.)


pose you're one fright-ened voice
Be-ing told what the choice
must
+ Str.
+ W.W.
Vlns.
+ Acc., Hn.
(+ Timp. roll)
72
be,
Str., W.W.
Go on, tell me,
I will
Vln. Solo
E.H.
Vln.
mf
pp
Str.
mf
(+ Timp.)
77
lis - ten.
What would you do if
Fl.
Vln.
Str.
+ Acc.
rall.
(Timp. tacet)
you were me?
Vla.
pp
molto rall.
Cello

No. 25

Sally's Revolt

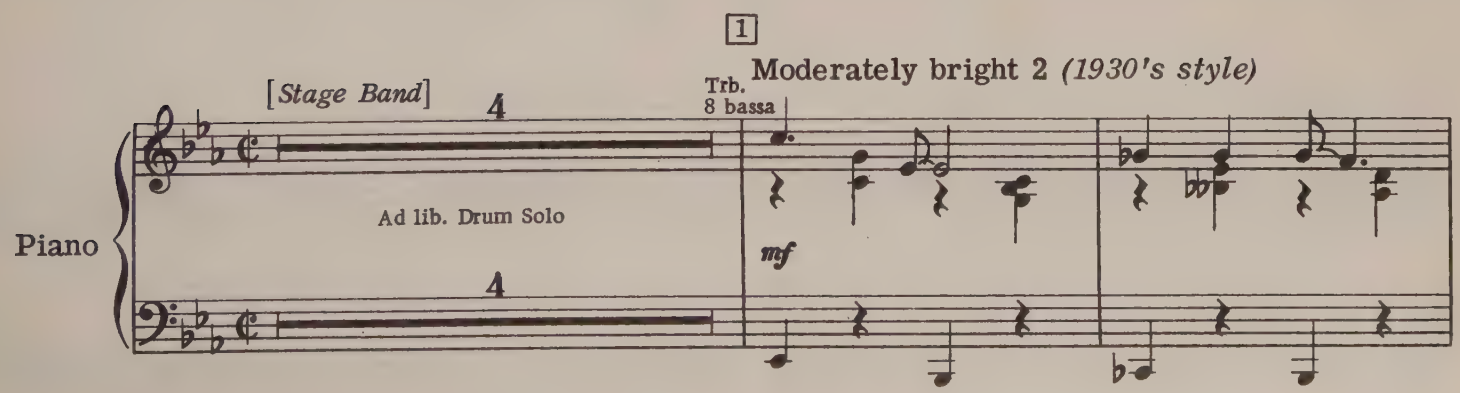
cue: CLIFF: Call the club. Tell them good-bye. [*Exit.*]

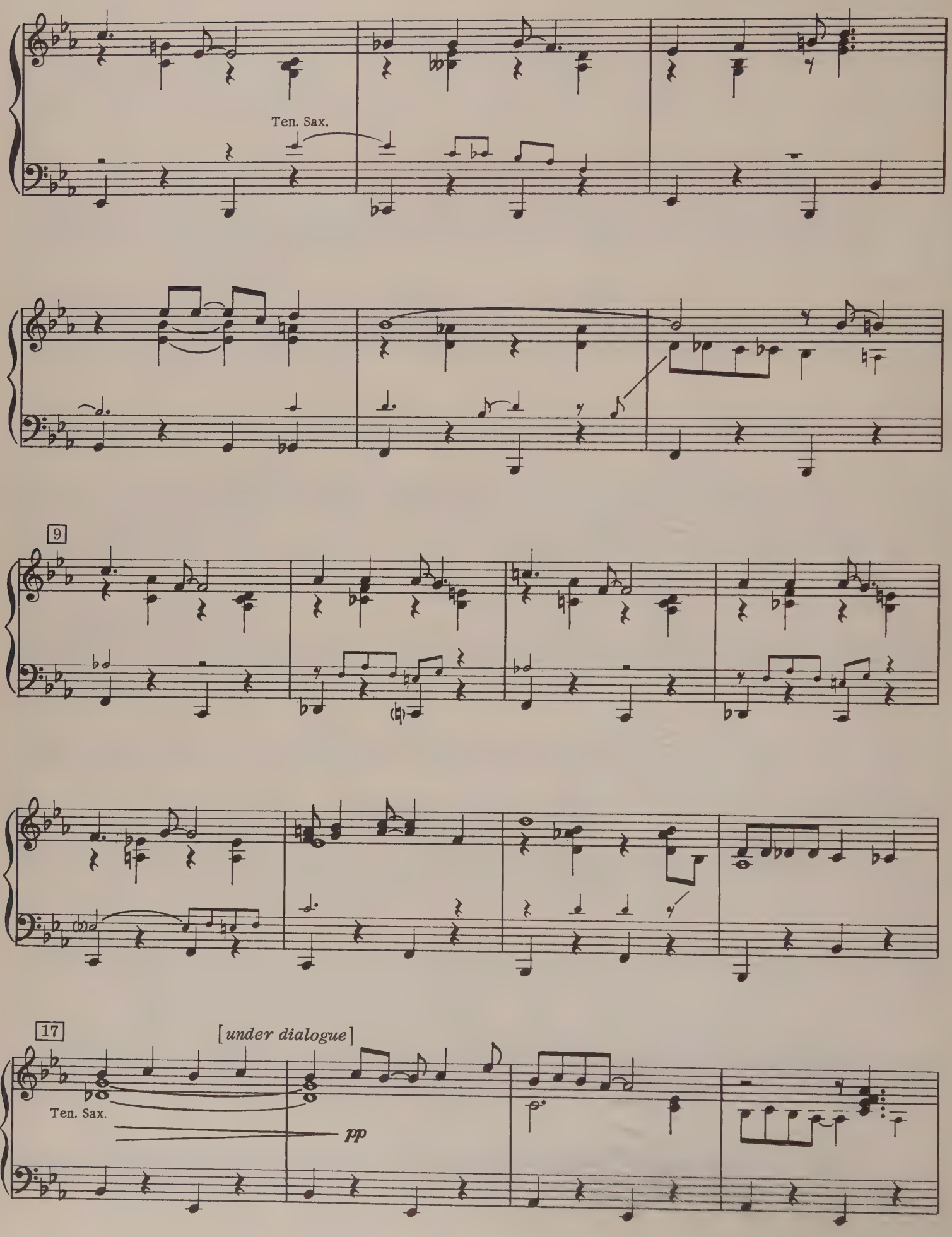
segue to Band on stage

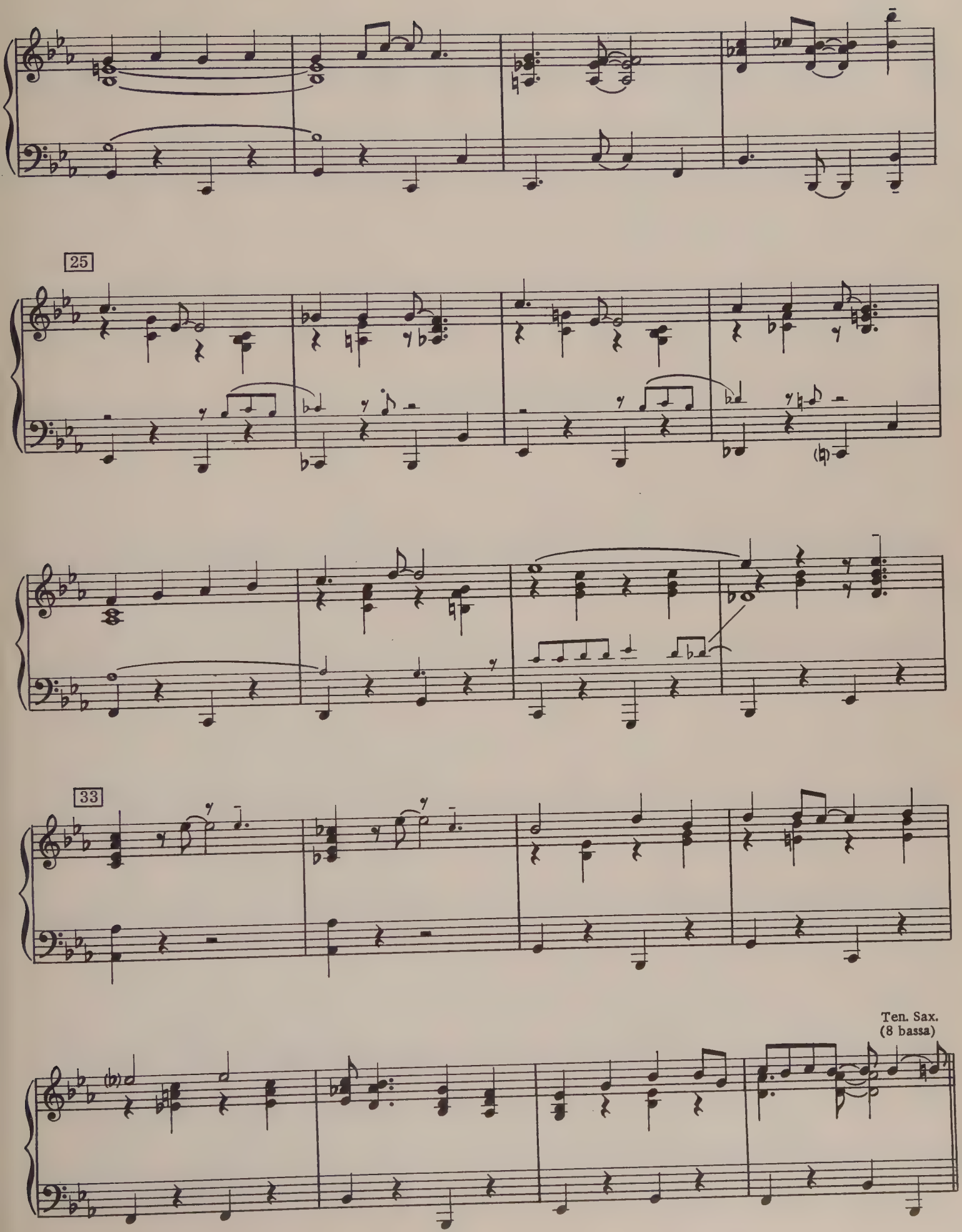
No. 25A

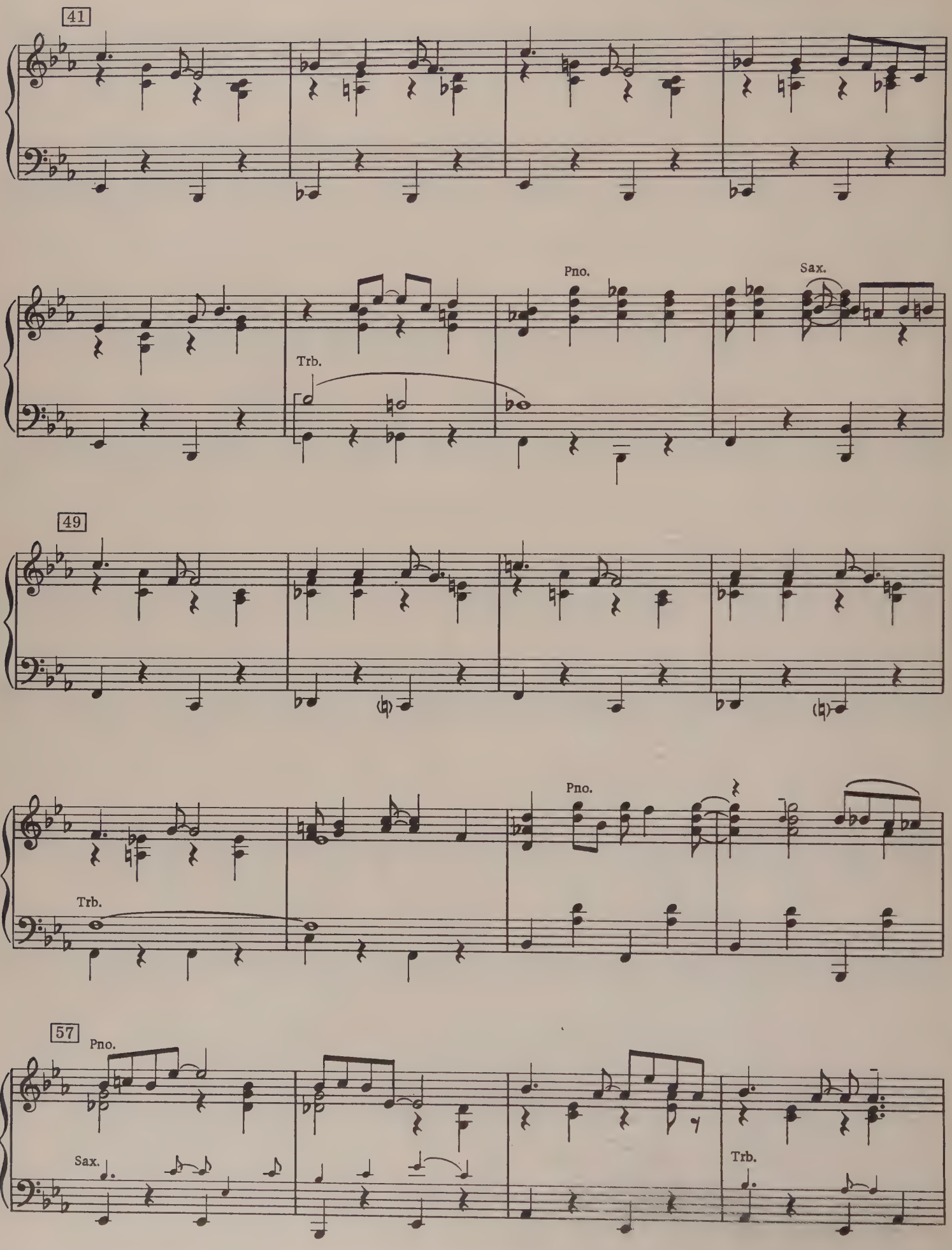
Cabaret Incidental

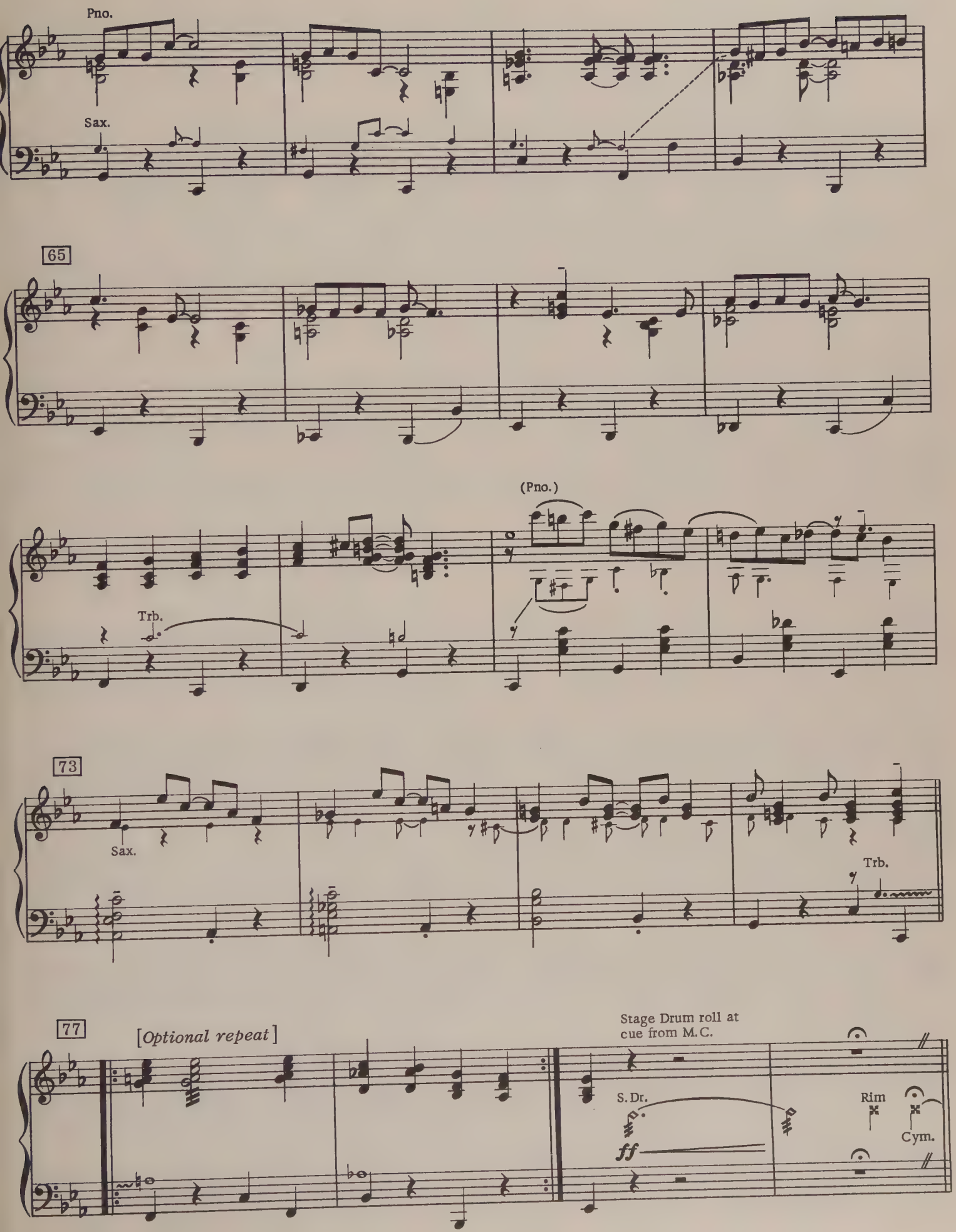
(Don't Tell Mama)




Ten. Sax.
9
17
[under dialogue]
Ten. Sax.
pp


25
33
Ten. Sax.
(8 bassa)


41
Pno.
Sax.
Trb.
49
Pno.
Trb.
57
Pno.
Sax.
Trb.


Pno.
Sax.
65
(Pno.)
Trb.
73
Sax.
Trb.
77
[Optional repeat]
Stage Drum roll at
cue from M.C.
S. Dr.
ff
Rim
Cym.

No. 26 Cabaret

cue: M.C.: Fraulein Sally Bowles!

Allegro - In 2

Piano

Cls. 8va

ff Brass, Gtr.

poco rit.

molto rit.

(ad lib.)

9 Moderate 2

SALLY:

What good is sit - ting a - lone in your room?_ Come hear the

Acc.

p

Cls.

Brass muted

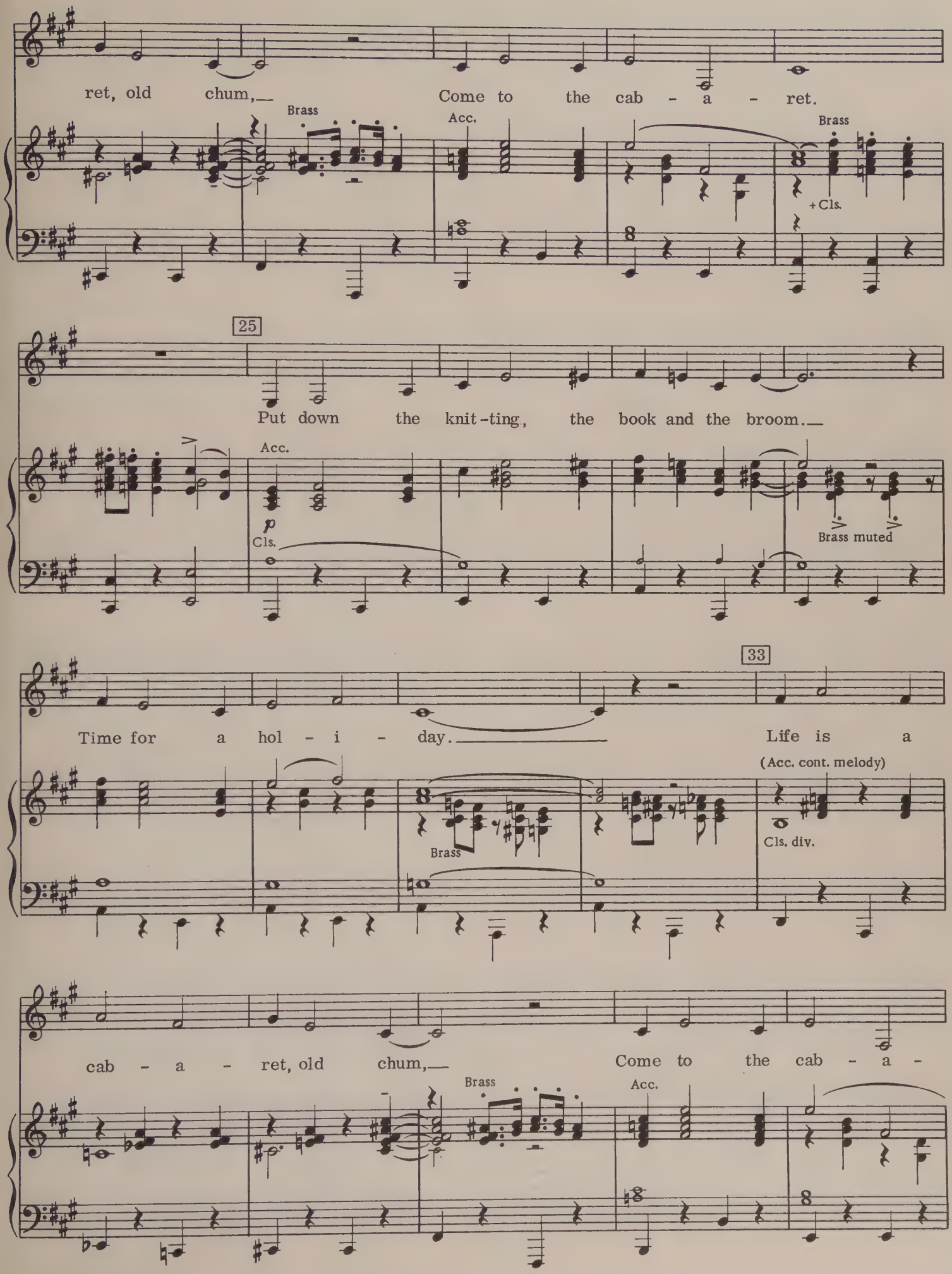
17

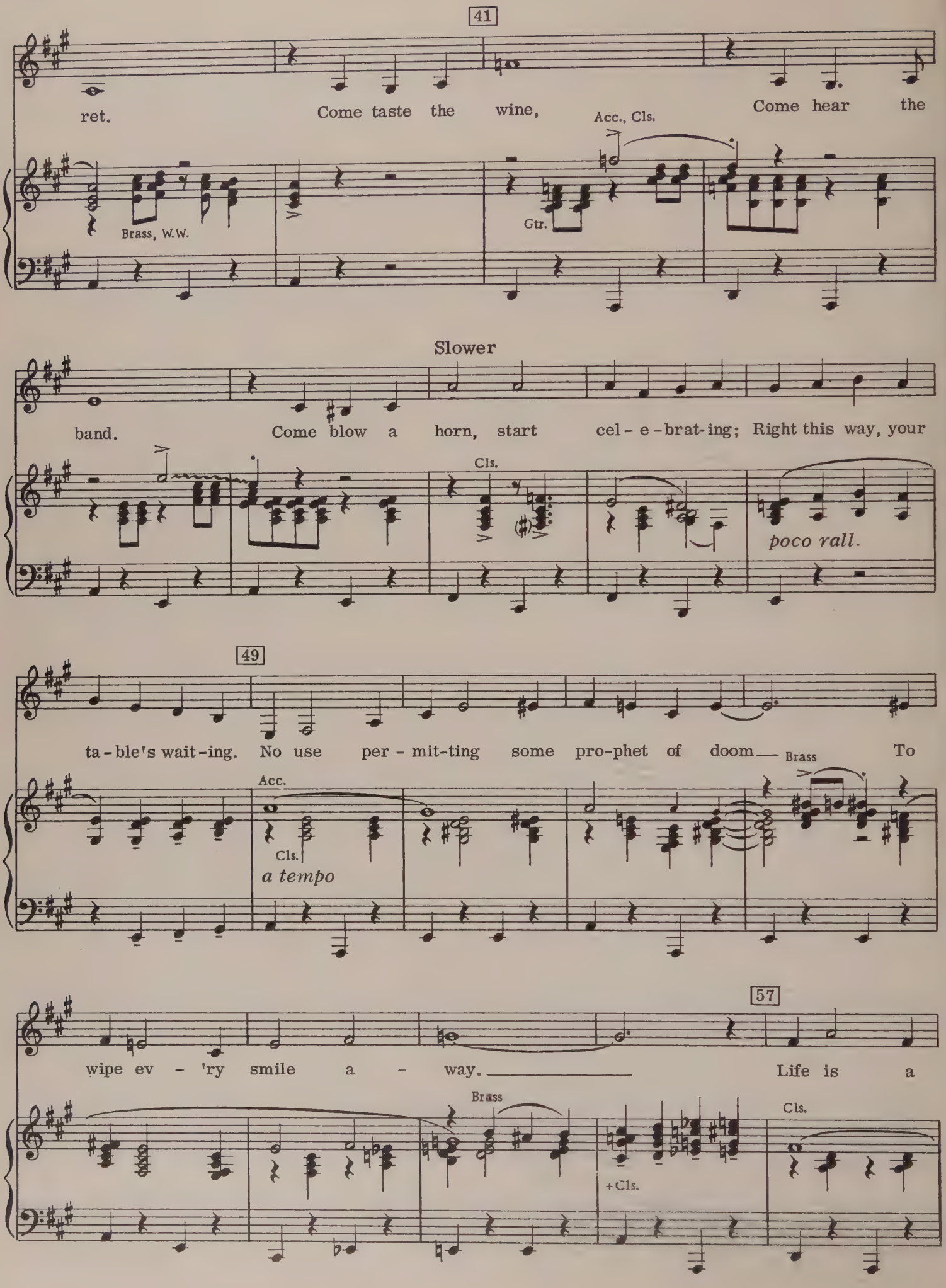
mu - sic play. Life is a cab - a -

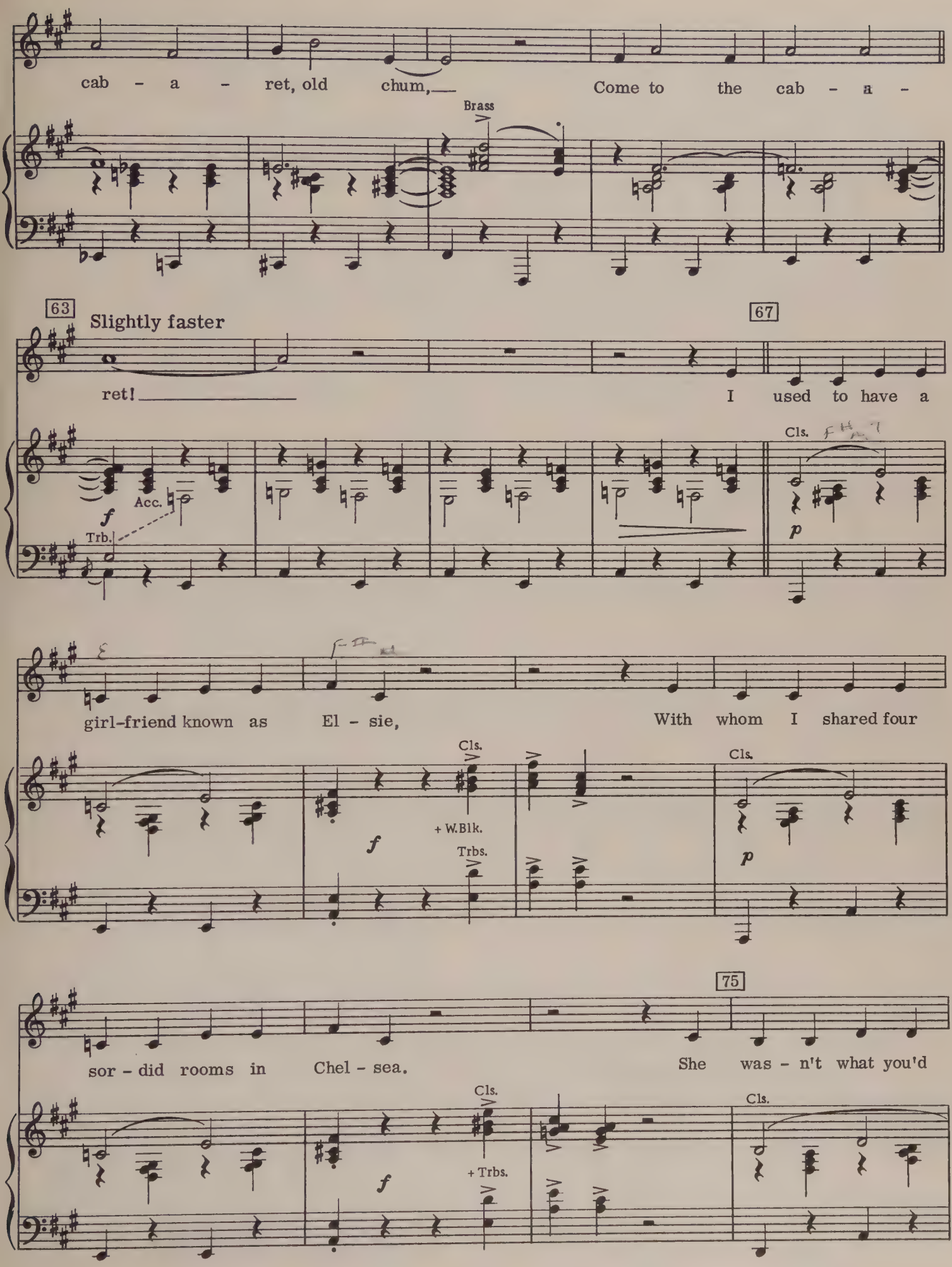
(Acc. cont. melody)

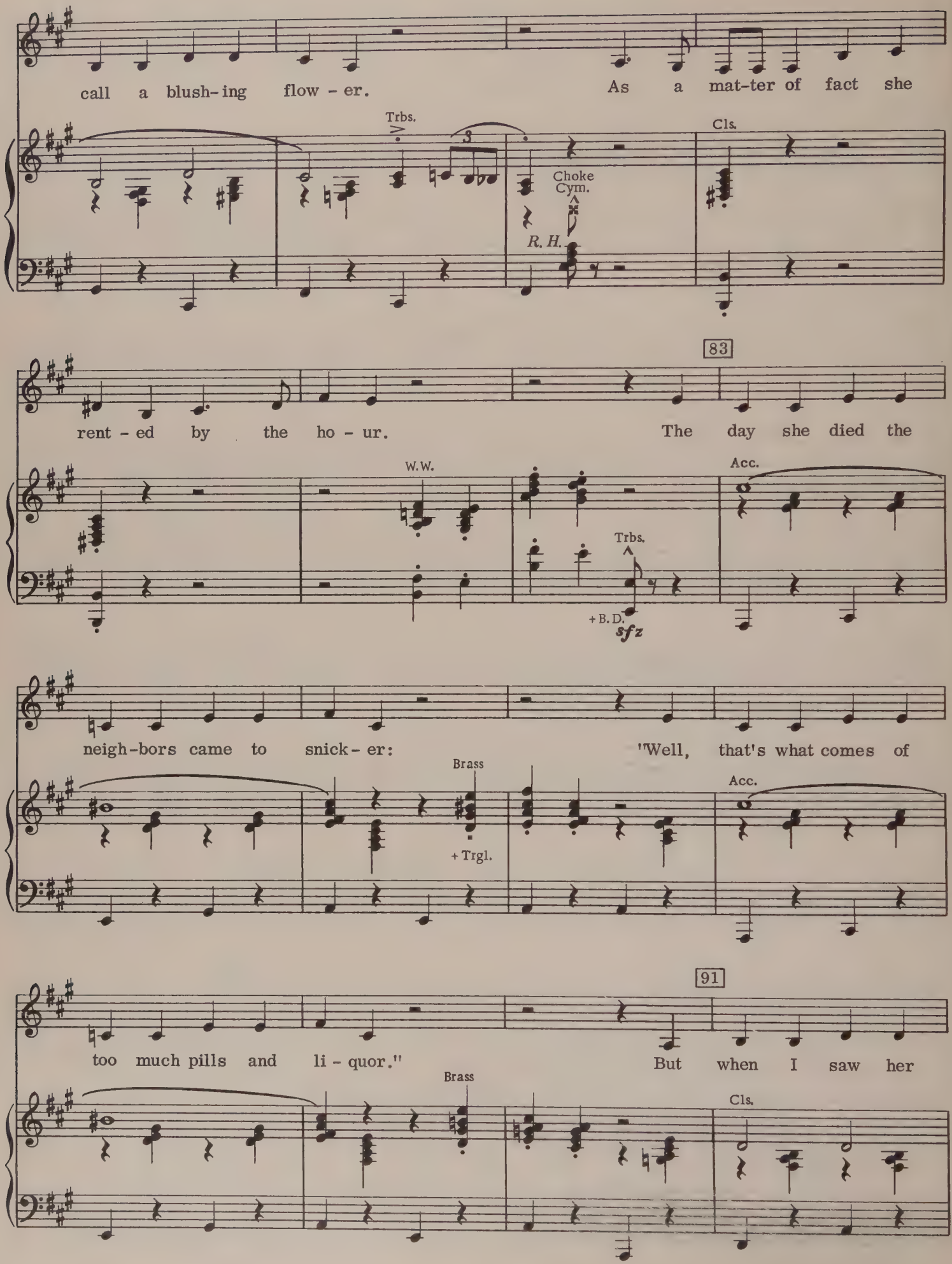
Brass

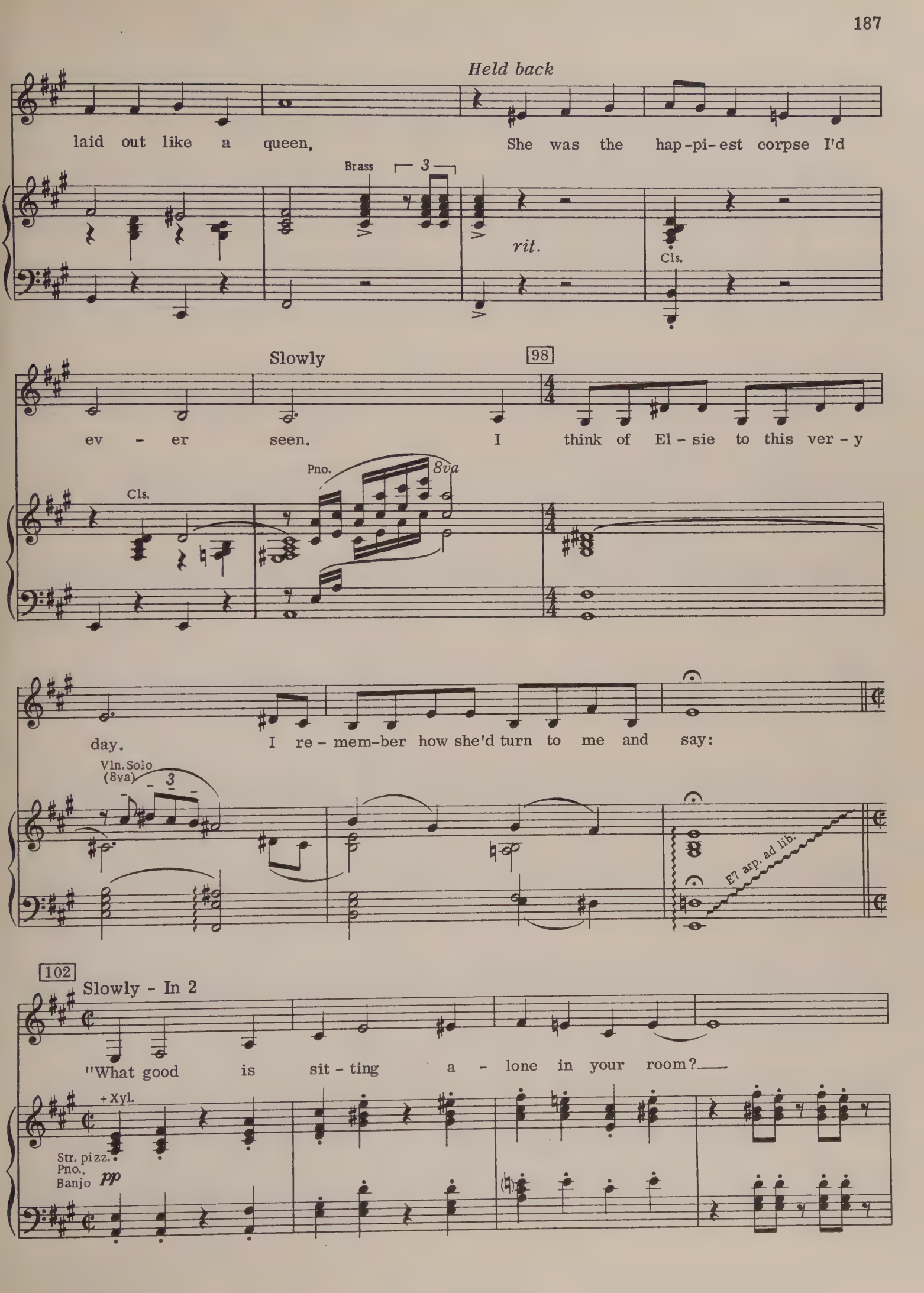
Cls. div.

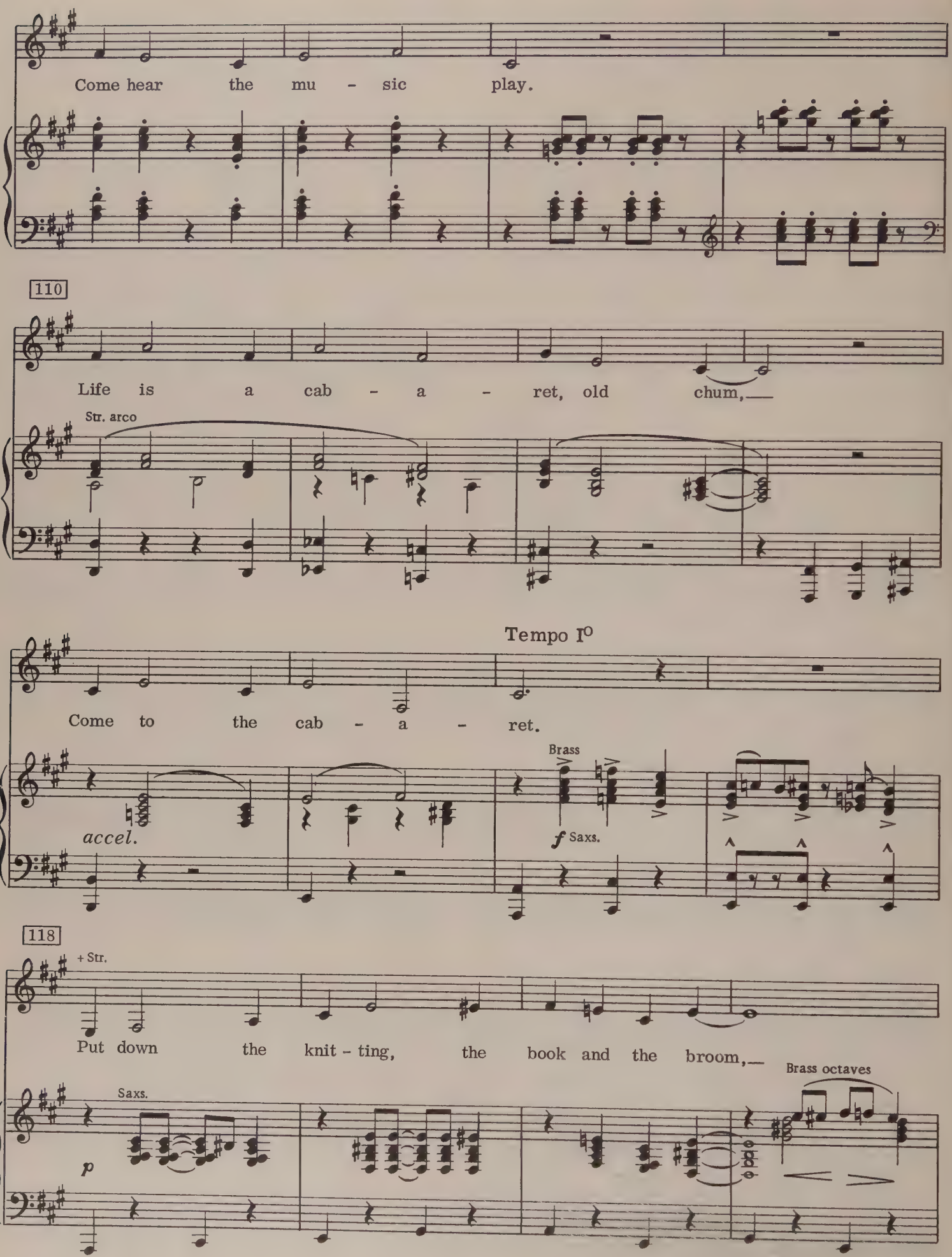

ret, old chum,
Come to the cab - a - ret.
Brass
Acc.
Brass
+ Cls.
25
Put down the knit-ting, the book and the broom.
Acc.
p
Cls.
Brass muted
33
Time for a hol - i - day.
Life is a
(Acc. cont. melody)
Brass
Cls. div.
cab - a - ret, old chum,
Come to the cab - a -
Brass
Acc.

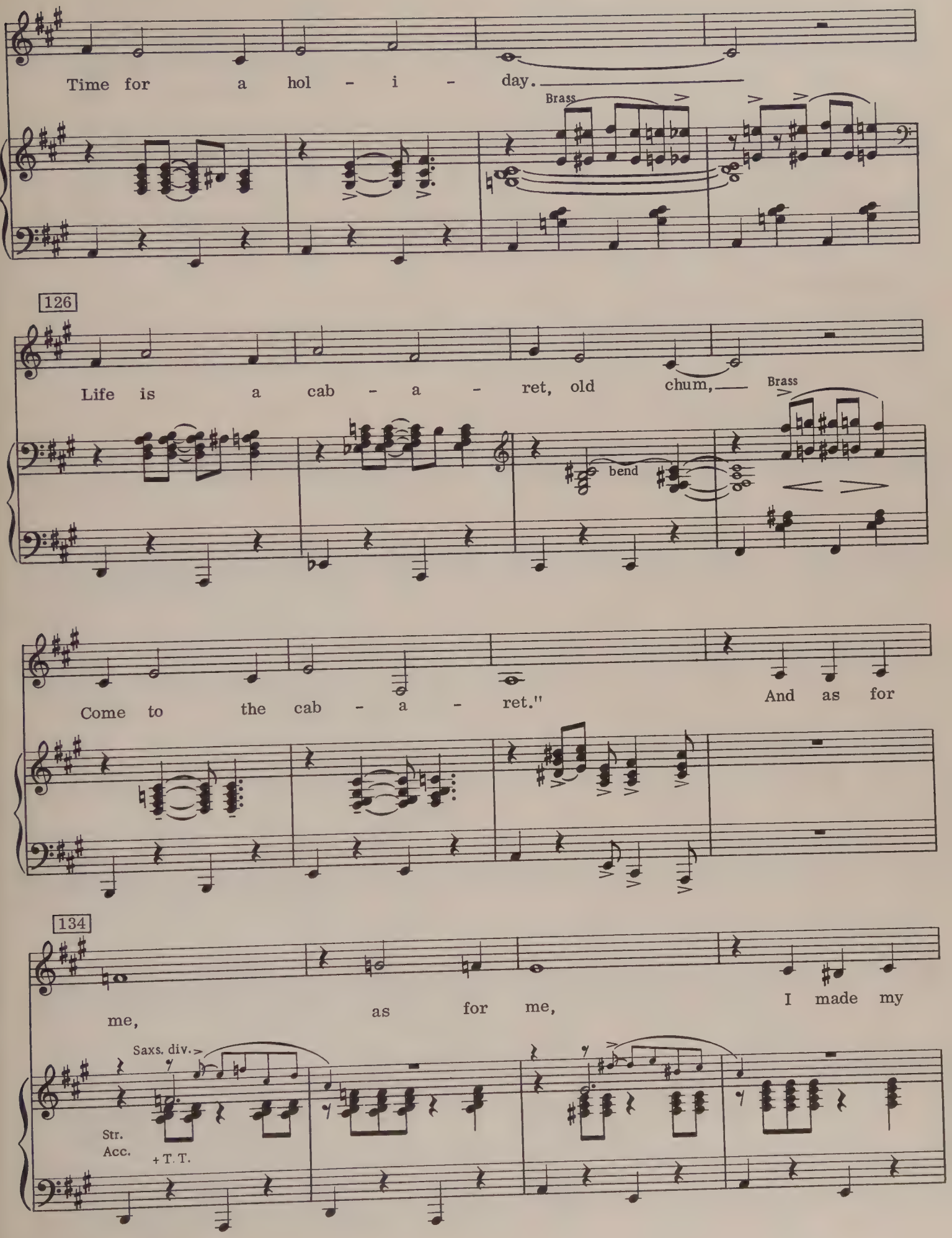

41
ret.
Come taste the wine,
Come hear the
Acc., Cls.
Brass, W.W.
Gtr.
Slower
band.
Come blow a horn, start
cel - e - brat-ing; Right this way, your
Cls.
poco rall.
49
ta - ble's wait-ing.
No use per - mit-ting some pro-phet of doom
Brass
To
Acc.
Cls.
a tempo
57
wipe ev - 'ry smile a - way.
Life is a
Brass
+Cls.
Cls.

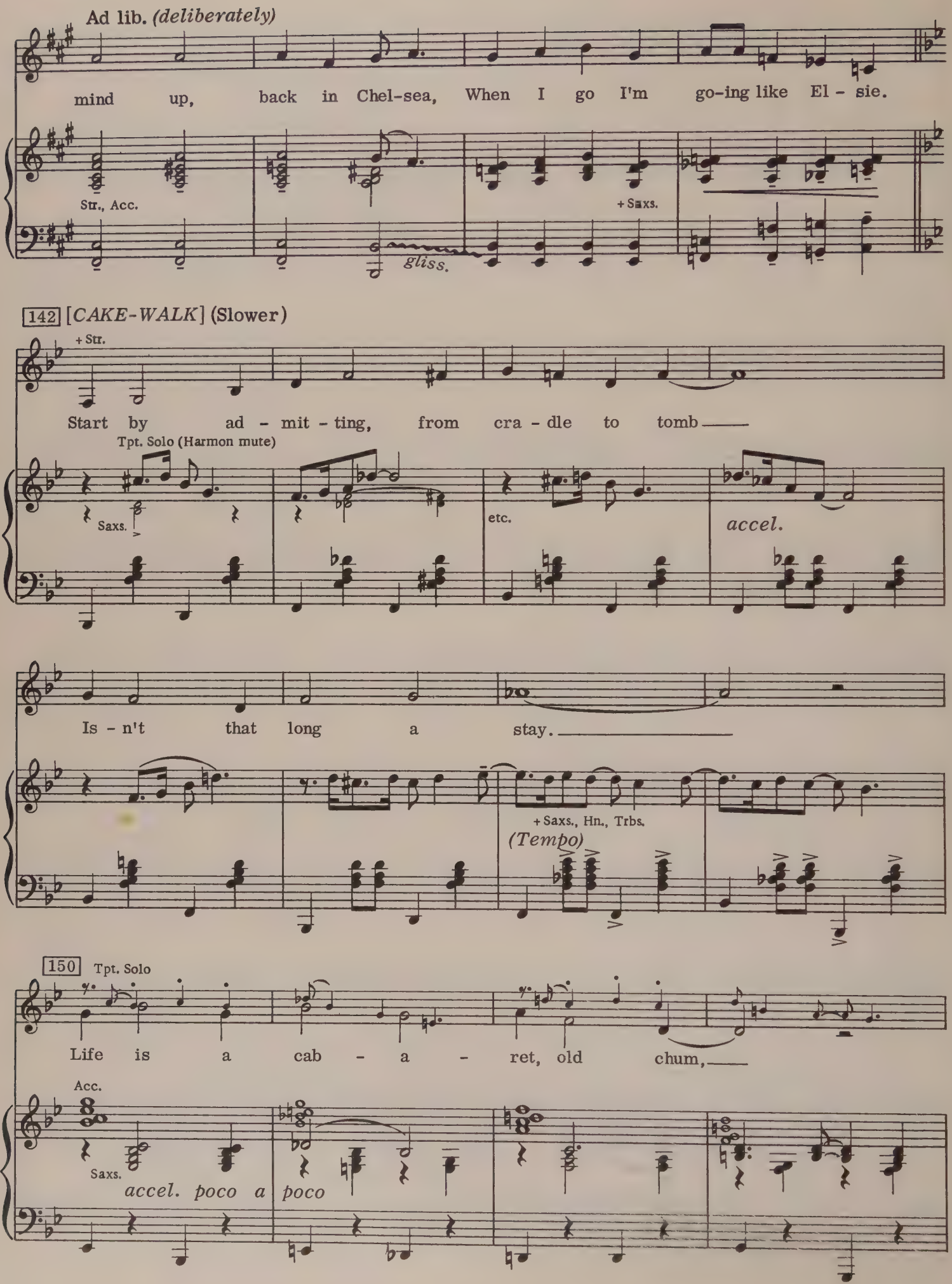

cab - a - ret, old chum, Come to the cab - a -
Brass
63
Slightly faster
ret! I used to have a
67
Acc.
Trb.
Cls.
girl-friend known as El - sie, With whom I shared four
+ W.Blk.
Trbs.
sor - did rooms in Chel - sea. She was - n't what you'd
75
+ Trbs.

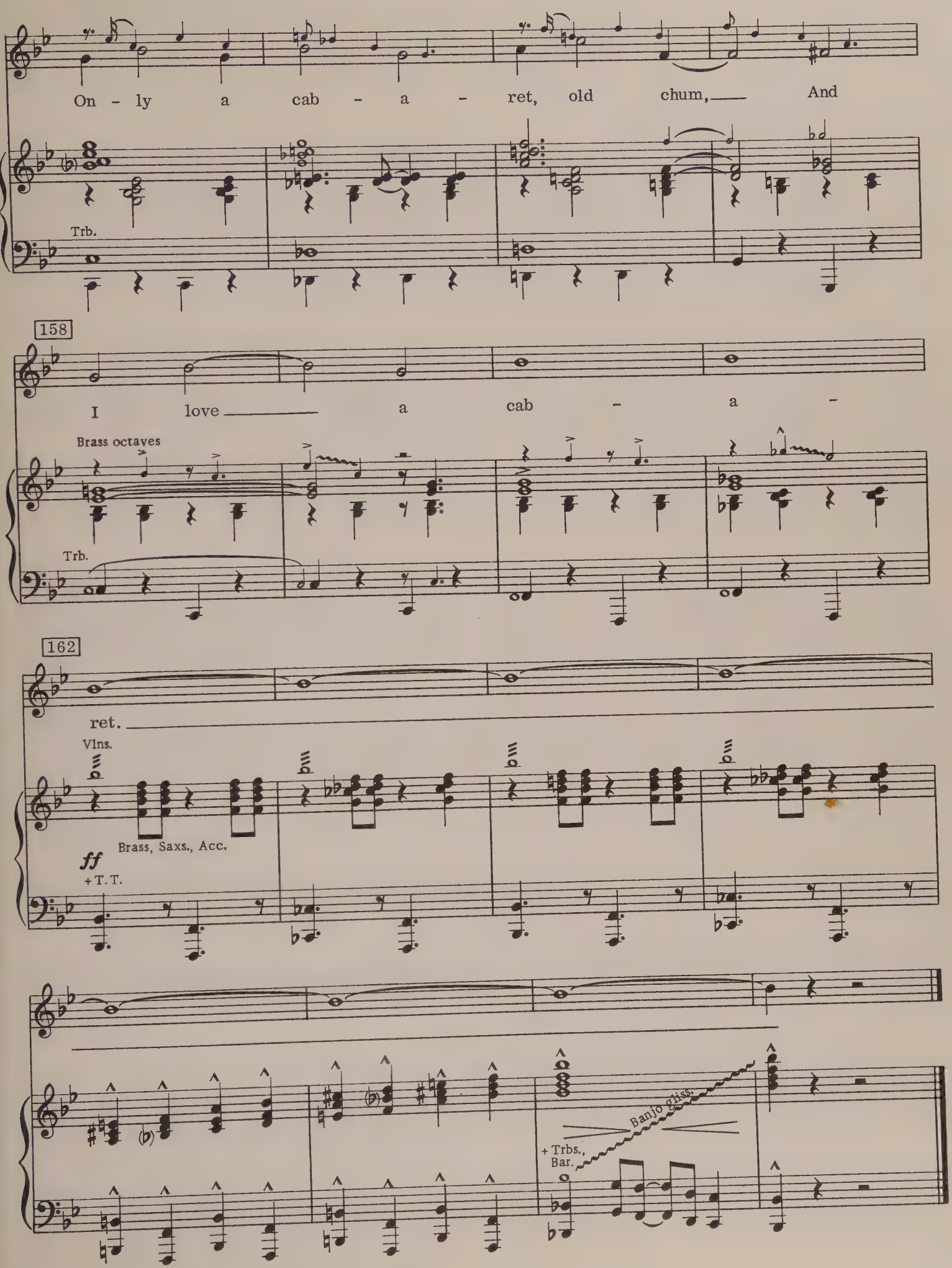

call a blush-ing flow - er. As a mat-ter of fact she
Trbs.
Choke Cym.
R. H.
Cls.
83
rent - ed by the ho - ur. The day she died the
W.W.
Trbs.
+ B.D.
sfz
Acc.
neigh-bors came to snick - er: "Well, that's what comes of
Brass
+ Trgl.
Acc.
91
too much pills and li - quor." But when I saw her
Brass
Cls.


Held back
laid out like a queen, She was the hap-pi-est corpse I'd
Brass
3
rit.
Cls.
Slowly
98
ev - er seen. I think of El - sie to this ver - y
Pno.
8va
Cls.
day. I re - mem-ber how she'd turn to me and say:
Vln. Solo
(8va)
3
E7 arp. ad lib.
102
Slowly - In 2
"What good is sit - ting a - lone in your room?
+ Xyl.
Str. pizz.
Pno.,
Banjo
pp


Come hear the mu - sic play.
110
Life is a cab - a - ret, old chum,—
Str. arco
Tempo Iº
Come to the cab - a - ret.
Brass
accel.
f Saxs.
118
+ Str.
Put down the knit - ting, the book and the broom,—
Brass octaves
Saxs.
p


Time for a hol - i - day.
Brass
126
Life is a cab - a - ret, old chum,
Brass
bend
Come to the cab - a - ret."
And as for
134
me,
as for me,
I made my
Saxs. div.
Str.
Acc.
+ T. T.


Ad lib. (deliberately)
mind up, back in Chel-sea, When I go I'm go-ing like El - sie.
Str., Acc.
gliss.
+ Saxs.
142 [CAKE-WALK] (Slower)
+ Str.
Start by ad - mit - ting, from cra - dle to tomb
Tpt. Solo (Harmon mute)
Saxs.
etc.
accel.
Is - n't that long a stay.
+ Saxs., Hn., Trbs.
(Tempo)
150 Tpt. Solo
Life is a cab - a - ret, old chum,
Acc.
Saxs.
accel. poco a poco

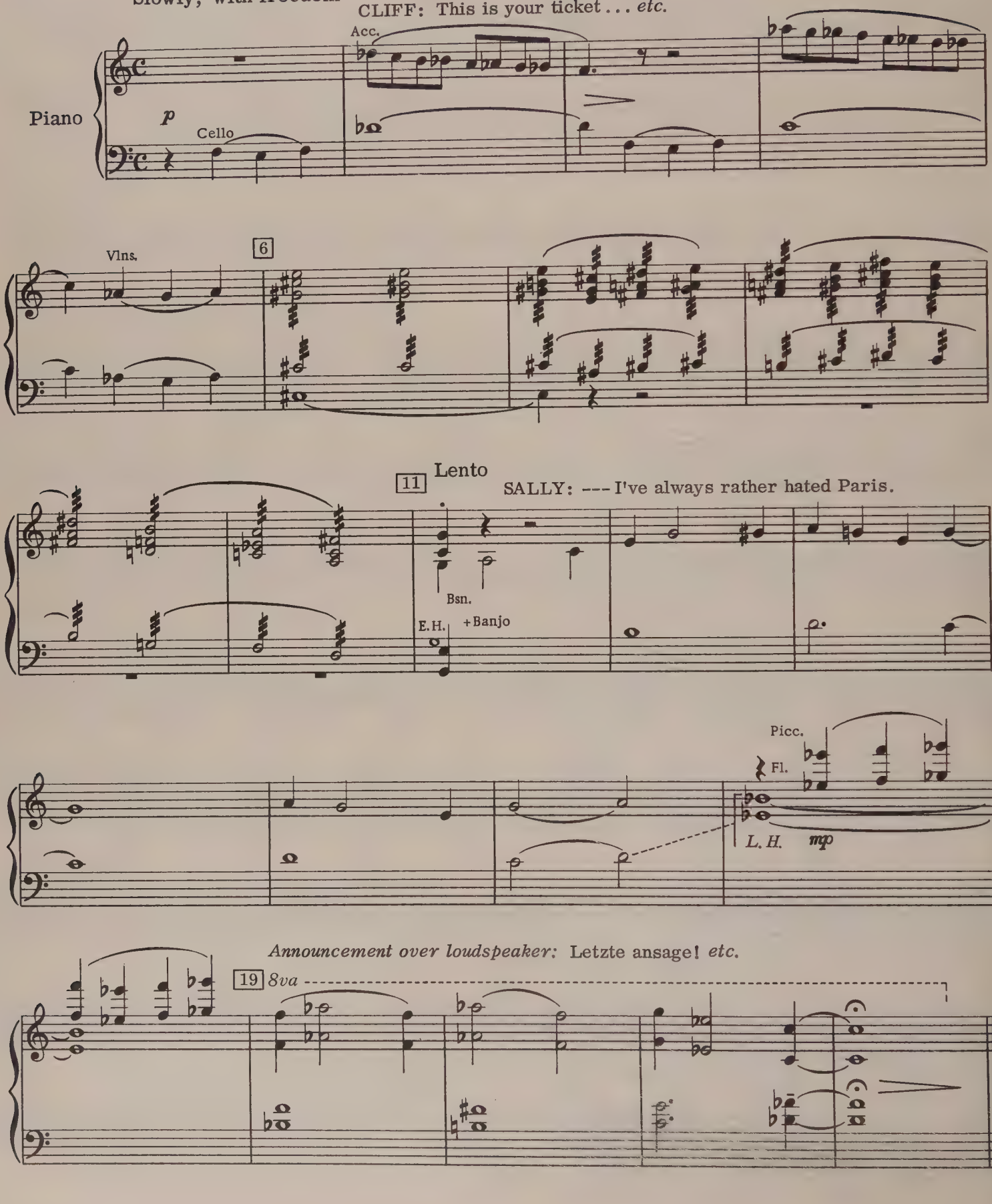

On - ly a cab - a - ret, old chum, And
Trb.
158
I love a cab - a -
Brass octaves
Trb.
162
ret.
Vlns.
Brass, Saxs., Acc.
ff
+ T.T.
Banjo gliss.
+ Trbs., Bar.

No. 27 Break Up – Underscore

cue: SALLY: I really would have liked---

Slowly, with freedom

CLIFF: This is your ticket . . . *etc.*



No. 28

Finale Ultimo

cue: CLIFF: . . . It was the end of the world---

Allegretto

and I was dancing . . . *etc.*

3 CLIFF:

Will-kom - men, bien - ve-nue,-

Piano

p Pno., Acc., Gtr.

+Bass

Cls.

Pno., Gtr.

[*M. C. appears*]

wel - come.

Frem - de, é - tran - ger,

Acc.

mf

11

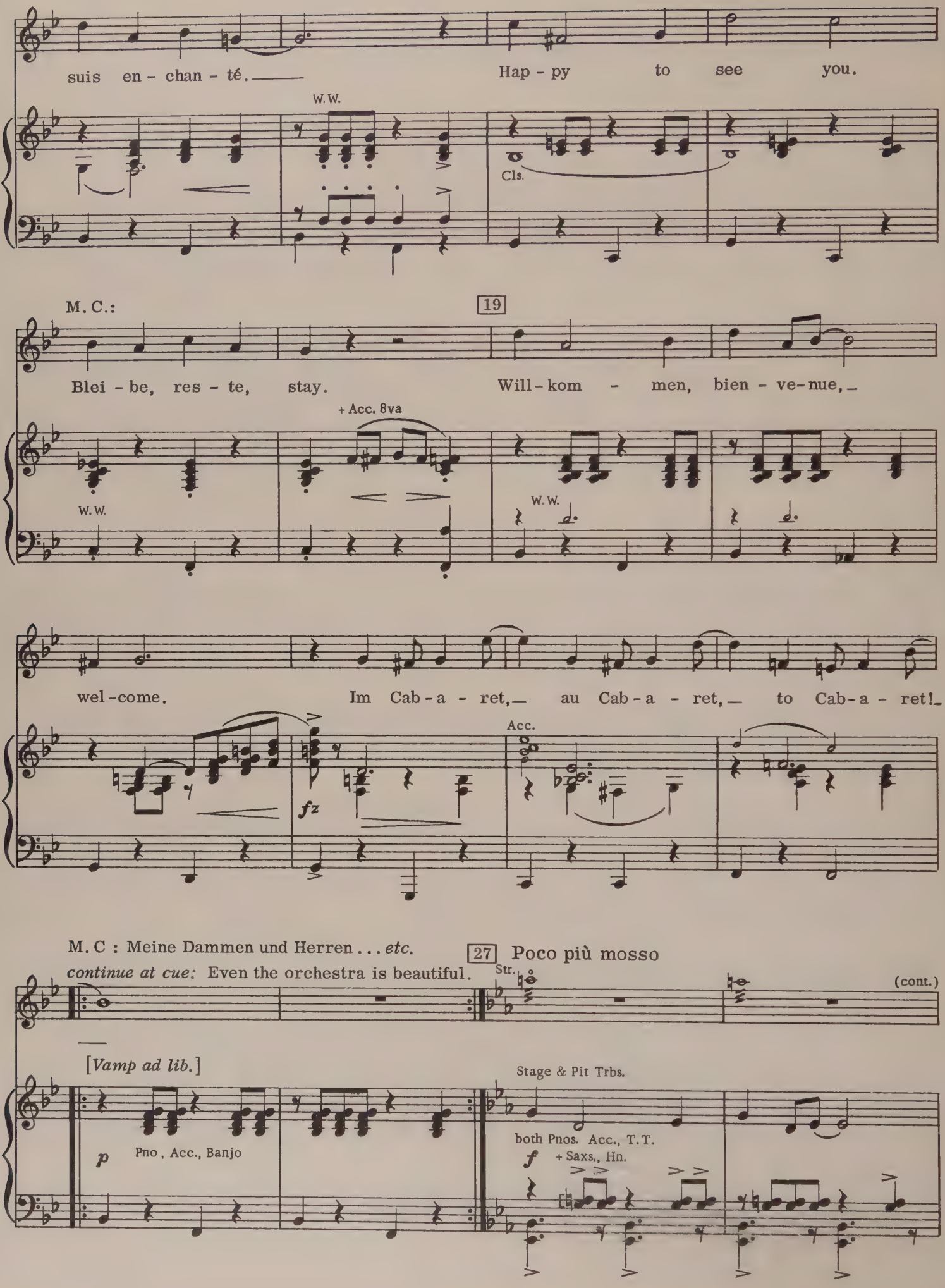
BOTH:(CLIFF & M. C.)

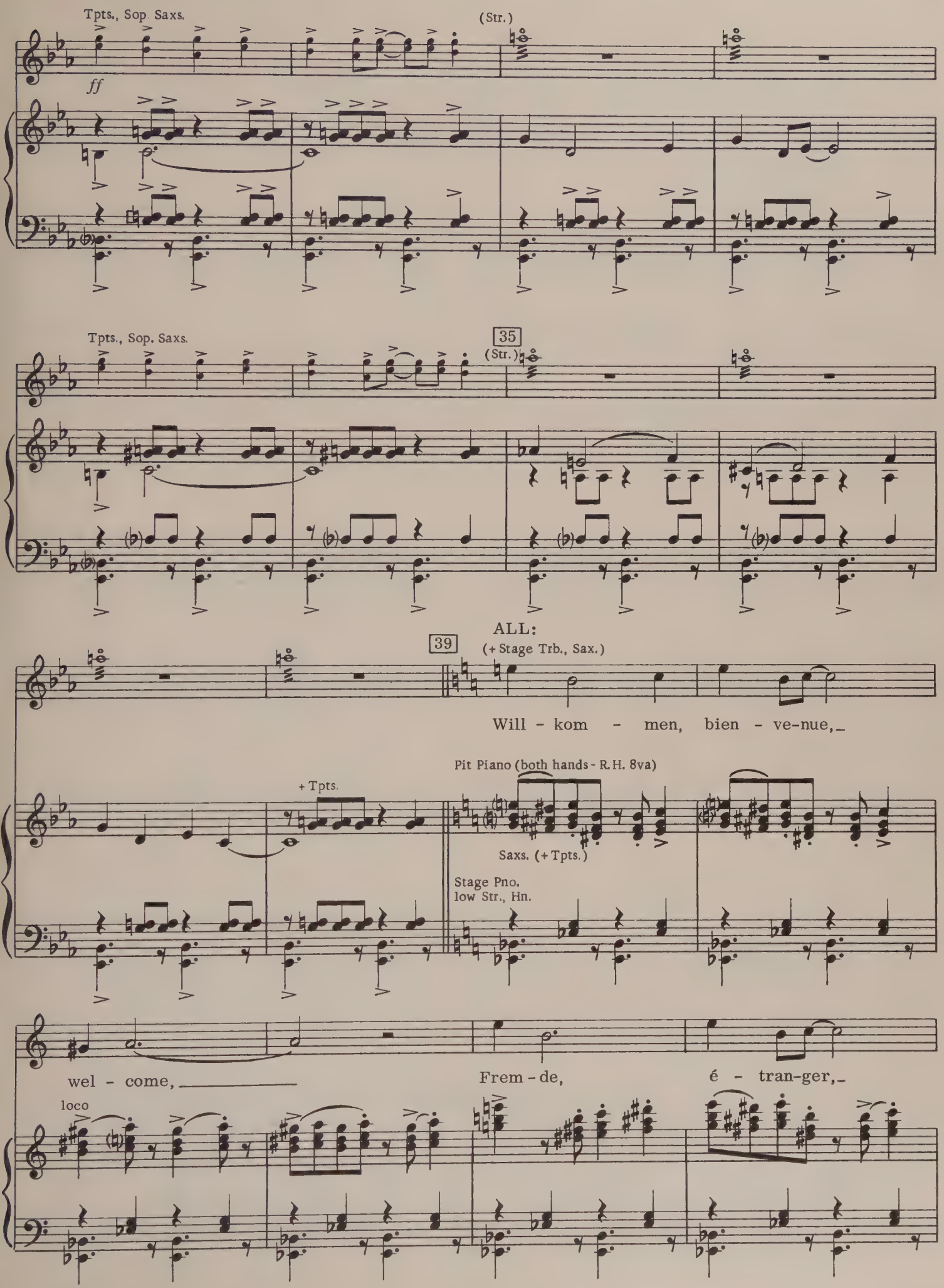
stran - ger.

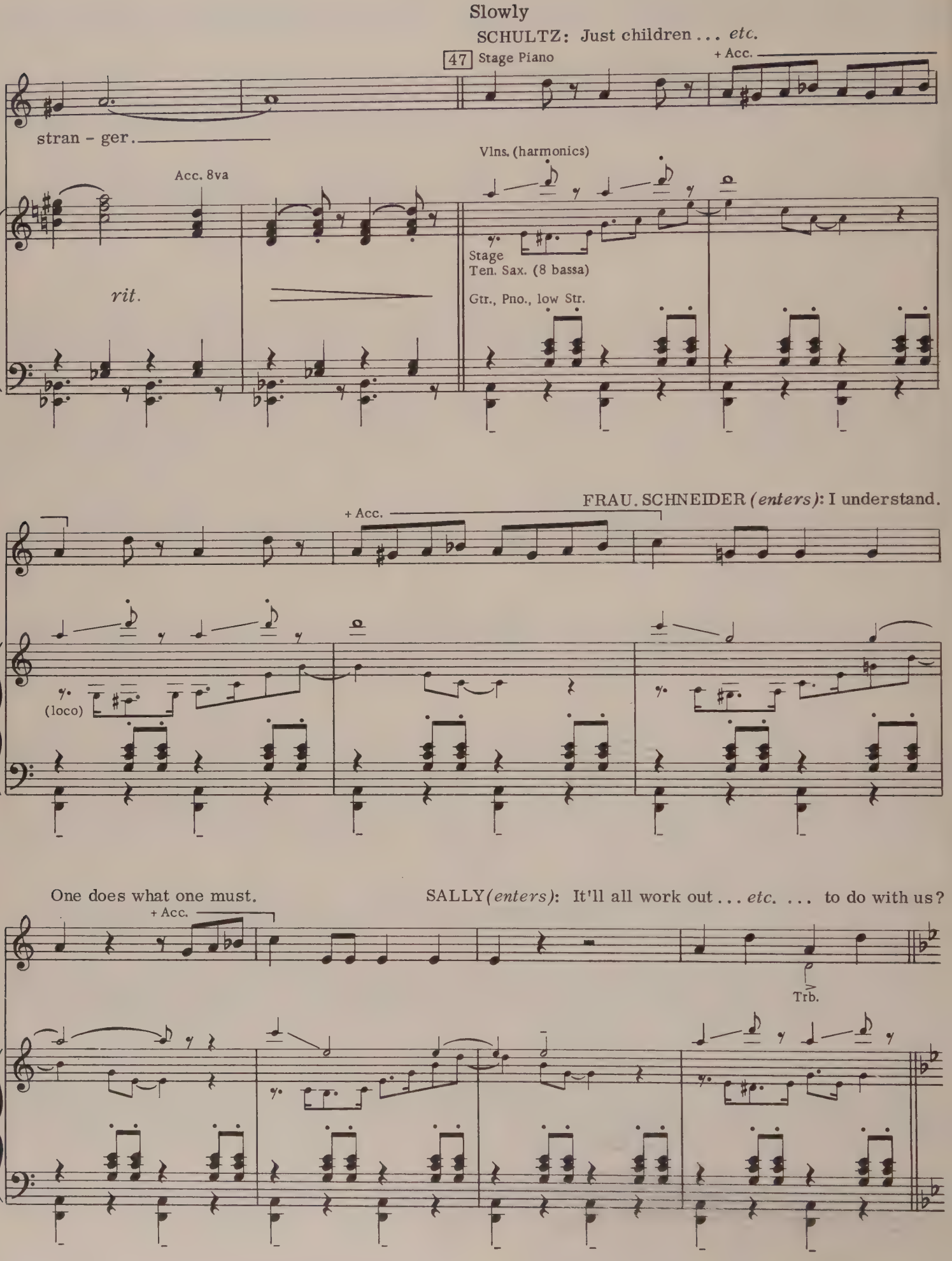
Glück-lich zu se - hen, Je

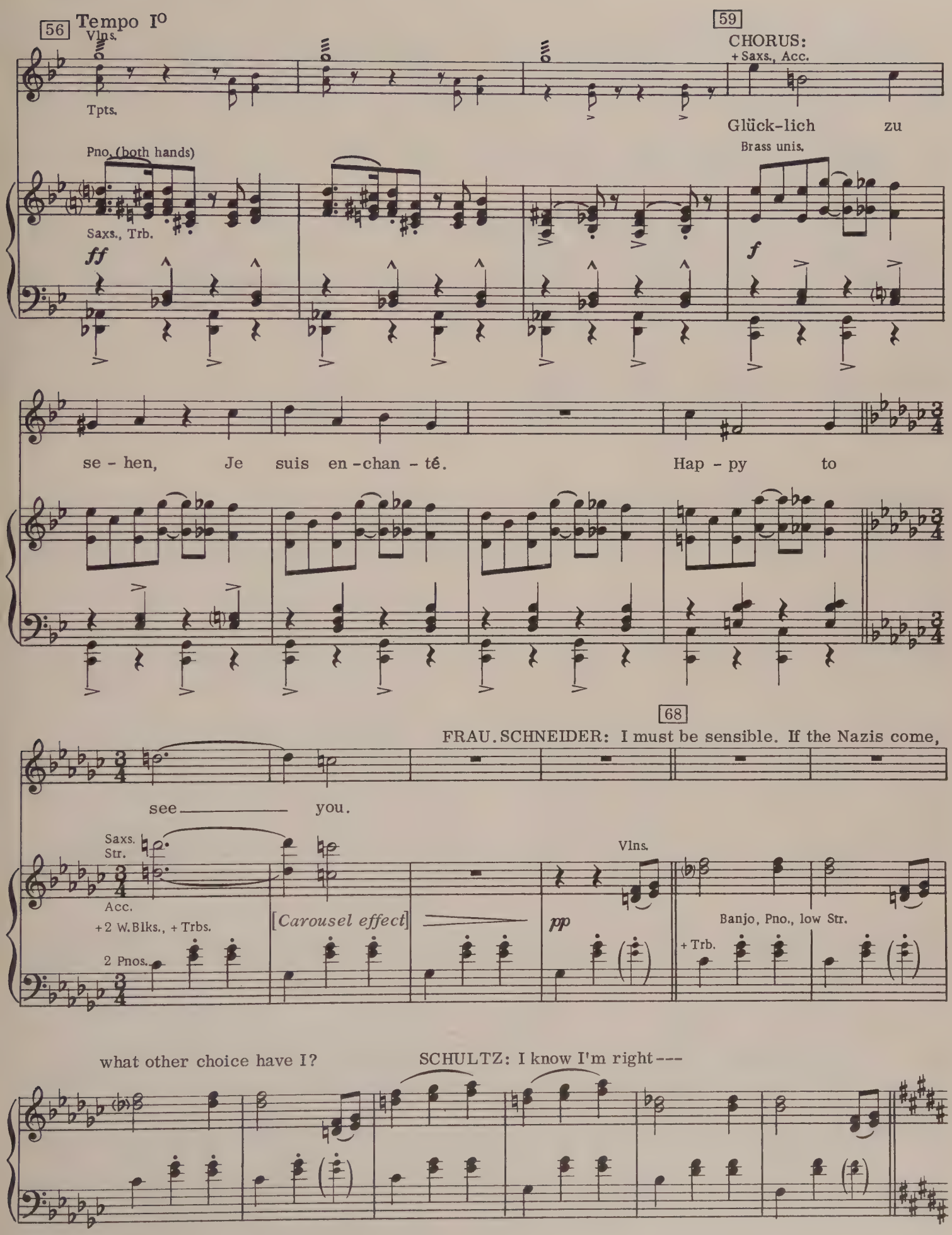
Acc.

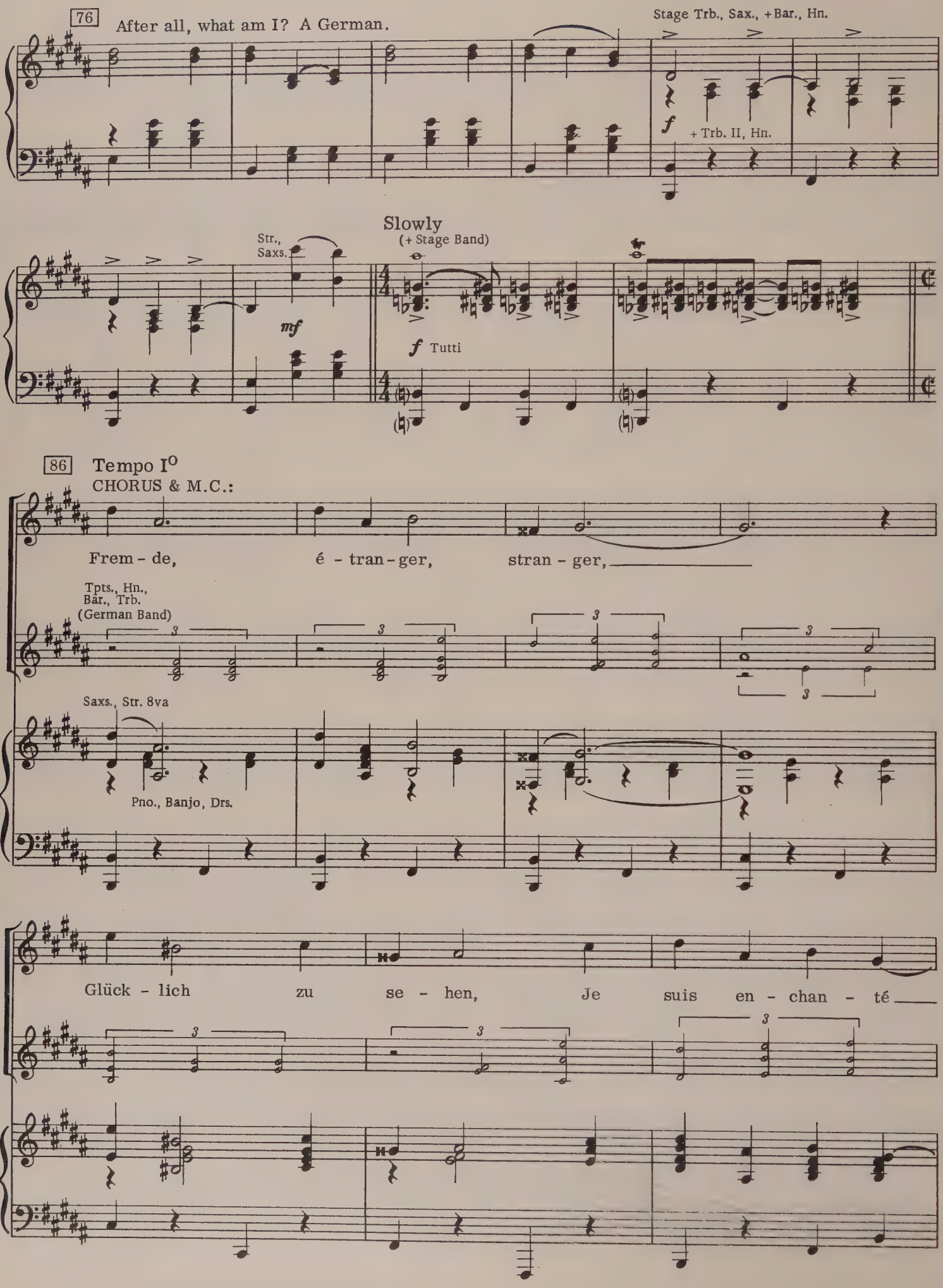
mf

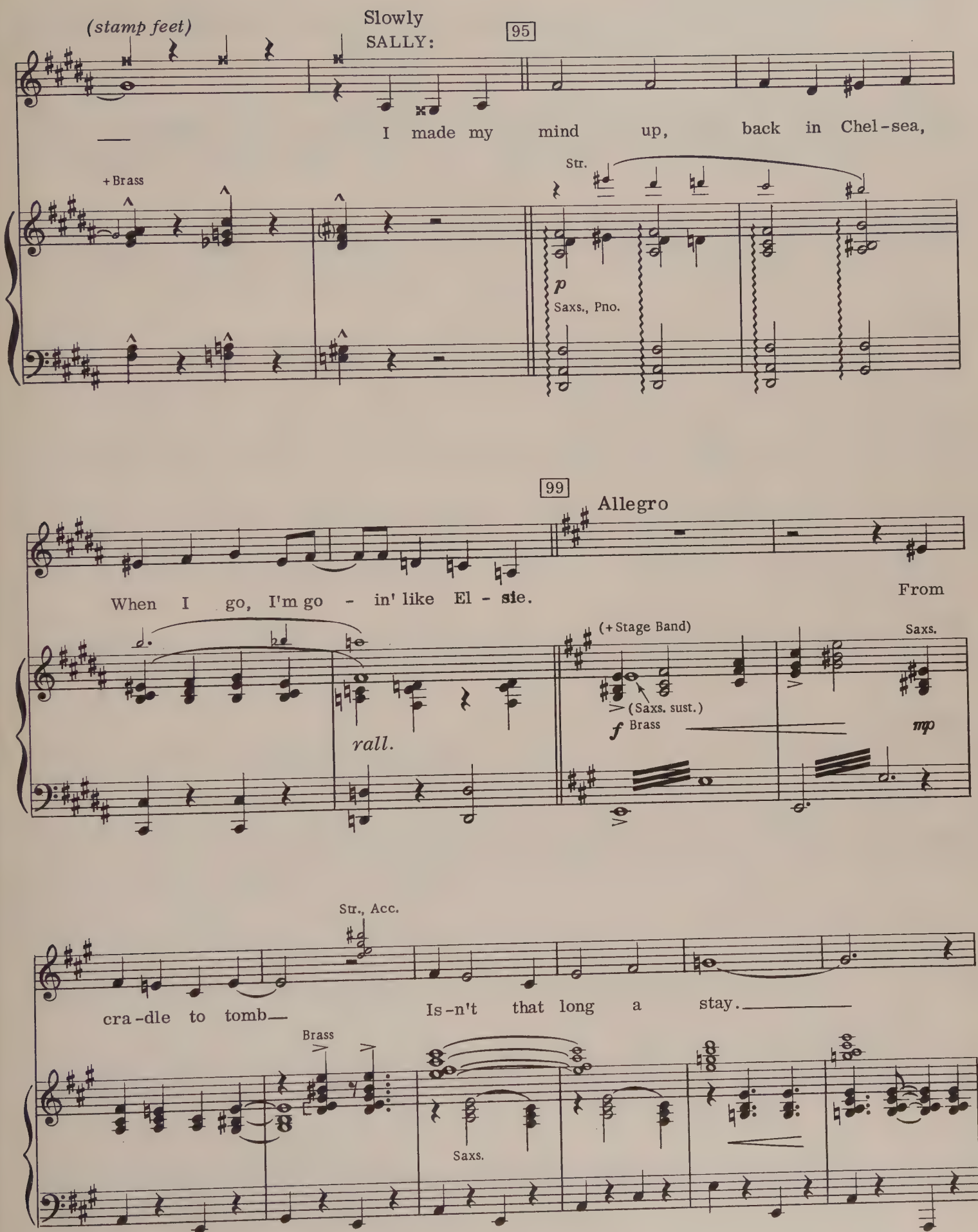

suis en - chan - té.
Hap - py to see you.
W.W.
Cls.
M. C.:
19
Blei - be, res - te, stay.
Will - kom - men, bien - ve - nue,
+ Acc. 8va
W.W.
W.W.
wel - come.
Im Cab - a - ret, au Cab - a - ret, to Cab - a - ret!
fz
Acc.
M. C : Meine Dammen und Herren . . . etc.
continue at cue: Even the orchestra is beautiful.
27 Poco più mosso
Str.
(cont.)
[Vamp ad lib.]
Stage & Pit Trbs.
p
Pno , Acc., Banjo
both Pnos. Acc., T.T.
f
+ Saxs., Hn.

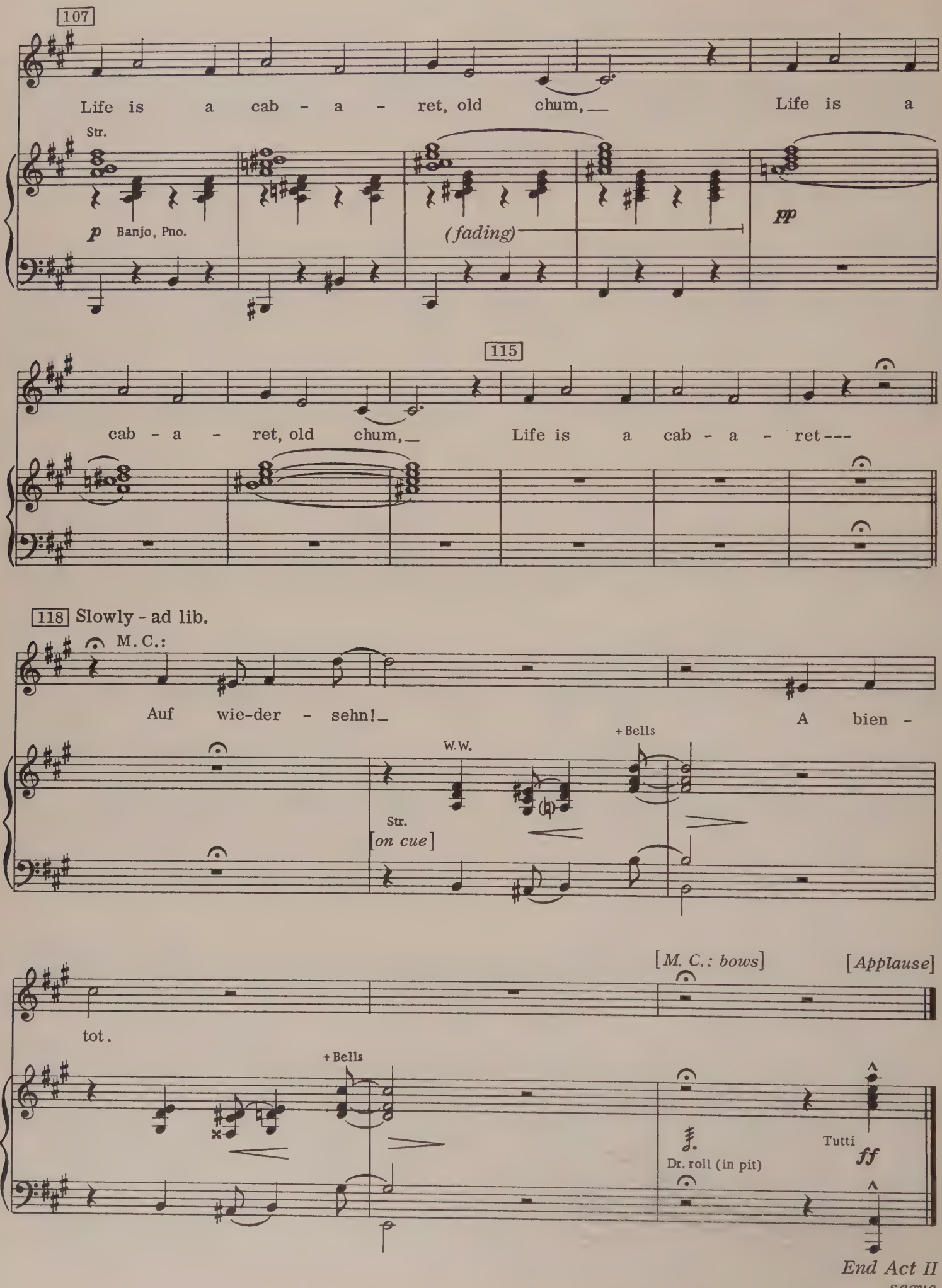

Tpts., Sop. Saxs.
(Str.)
ff
Tpts., Sop. Saxs.
35
(Str.)
ALL:
39
(+ Stage Trb., Sax.)
Will - kom - men, bien - ve-nue,
Pit Piano (both hands - R.H. 8va)
+ Tpts.
Saxs. (+ Tpts.)
Stage Pno.
low Str., Hn.
wel - come,
Frem - de,
é - tran-ger,
loco


Slowly
SCHULTZ: Just children . . . etc.
47 Stage Piano
+ Acc.
stran - ger.
Acc. 8va
Vlns. (harmonics)
Stage
Ten. Sax. (8 bassa)
rit.
Gtr., Pno., low Str.
FRAU. SCHNEIDER (enters): I understand.
+ Acc.
(loco)
One does what one must.
SALLY (enters): It'll all work out . . . etc. . . . to do with us?
+ Acc.
Trb.


56
Tempo I°
Vlns.
Tpts.
59
CHORUS:
+ Saxs., Acc.
Glück-lich zu
Pno. (both hands)
Saxs., Trb.
ff
Brass unis.
f
se - hen, Je suis en - chan - té.
Hap - py to
68
FRAU. SCHNEIDER: I must be sensible. If the Nazis come,
see you.
Saxs.
Str.
Acc.
+2 W.Blks., + Trbs.
2 Pnos.
[Carousel effect]
Vlns.
pp
Banjo, Pno., low Str.
+ Trb.
what other choice have I?
SCHULTZ: I know I'm right---

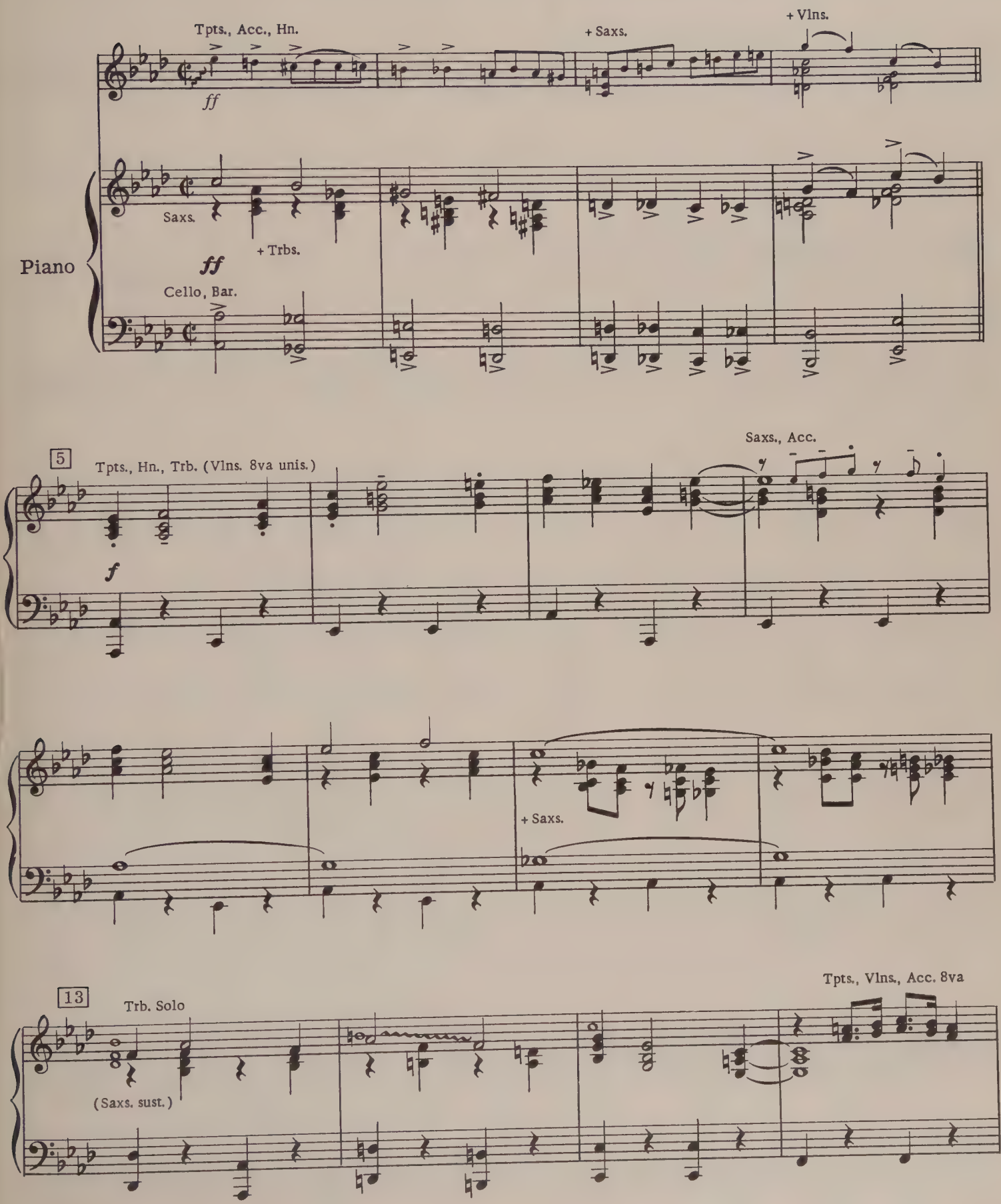

76
After all, what am I? A German.
Stage Trb., Sax., +Bar., Hn.
f
+ Trb. II, Hn.
Slowly
(+ Stage Band)
Str., Saxs.
mf
f Tutti
86
Tempo I°
CHORUS & M.C.:
Frem - de, é - tran - ger, stran - ger,
Tpts., Hn., Bar., Trb. (German Band)
Saxs., Str. 8va
Pno., Banjo, Drs.
Glück - lich zu se - hen, Je suis en - chan - té

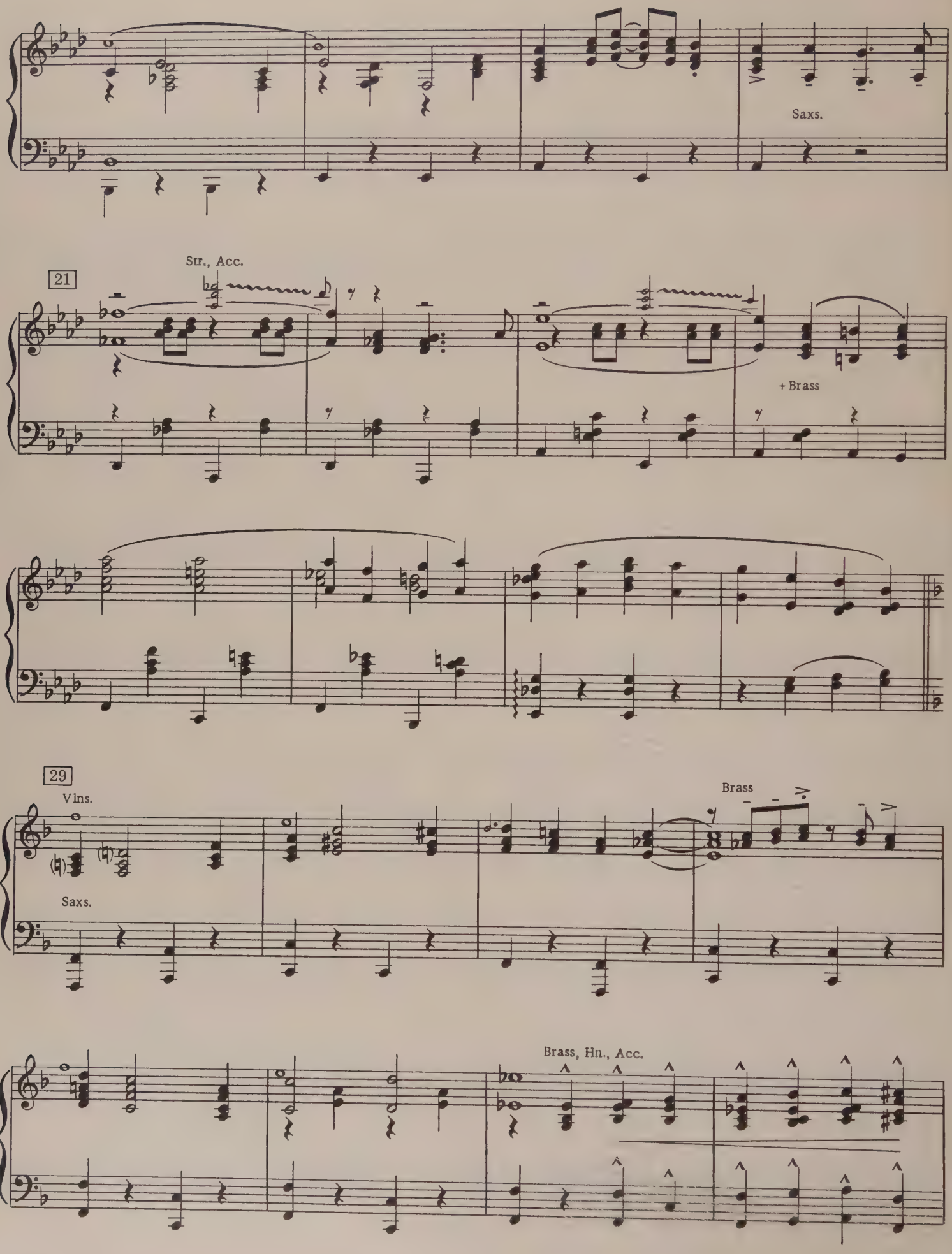

(stamp feet)
Slowly
SALLY:
95
I made my mind up, back in Chel-sea,
+ Brass
Str.
p
Saxs., Pno.
99
Allegro
When I go, I'm go - in' like El - sie.
From
(+ Stage Band)
Saxs.
(Saxs. sust.)
f Brass
mp
rall.
Str., Acc.
cra-dle to tomb
Is-n't that long a stay.
Brass
Saxs.

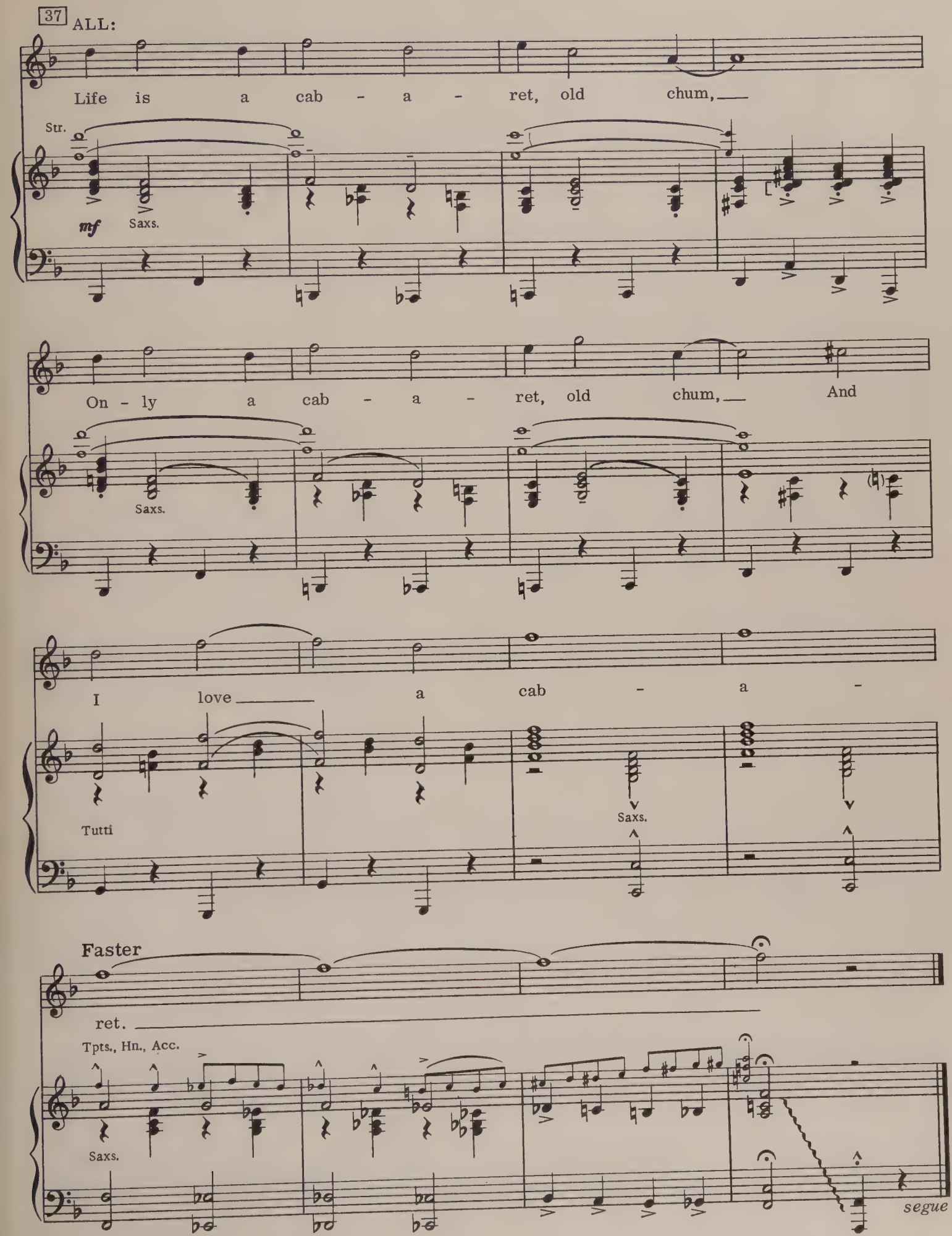

107
Life is a cab - a - ret, old chum,_ Life is a
Str.
p Banjo, Pno.
(fading)
pp
115
cab - a - ret, old chum,_ Life is a cab - a - ret---
118 Slowly - ad lib.
M. C.:
Auf wie-der - sehn!_ A bien -
W.W.
+ Bells
Str.
[on cue]
[M. C.: bows]
[Applause]
tot.
+ Bells
Dr. roll (in pit)
Tutti
ff
End Act II
segue

No. 29

Curtain Calls

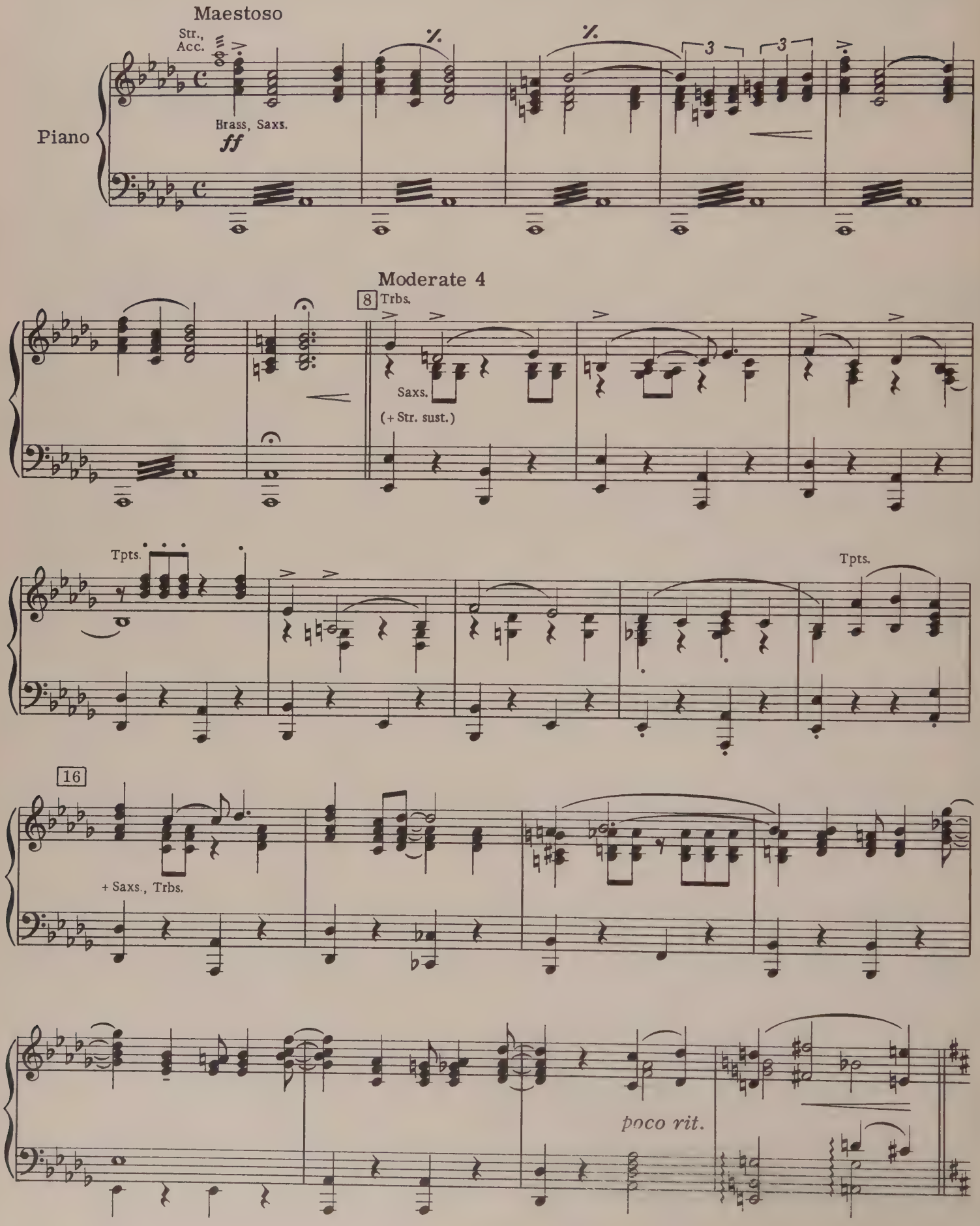


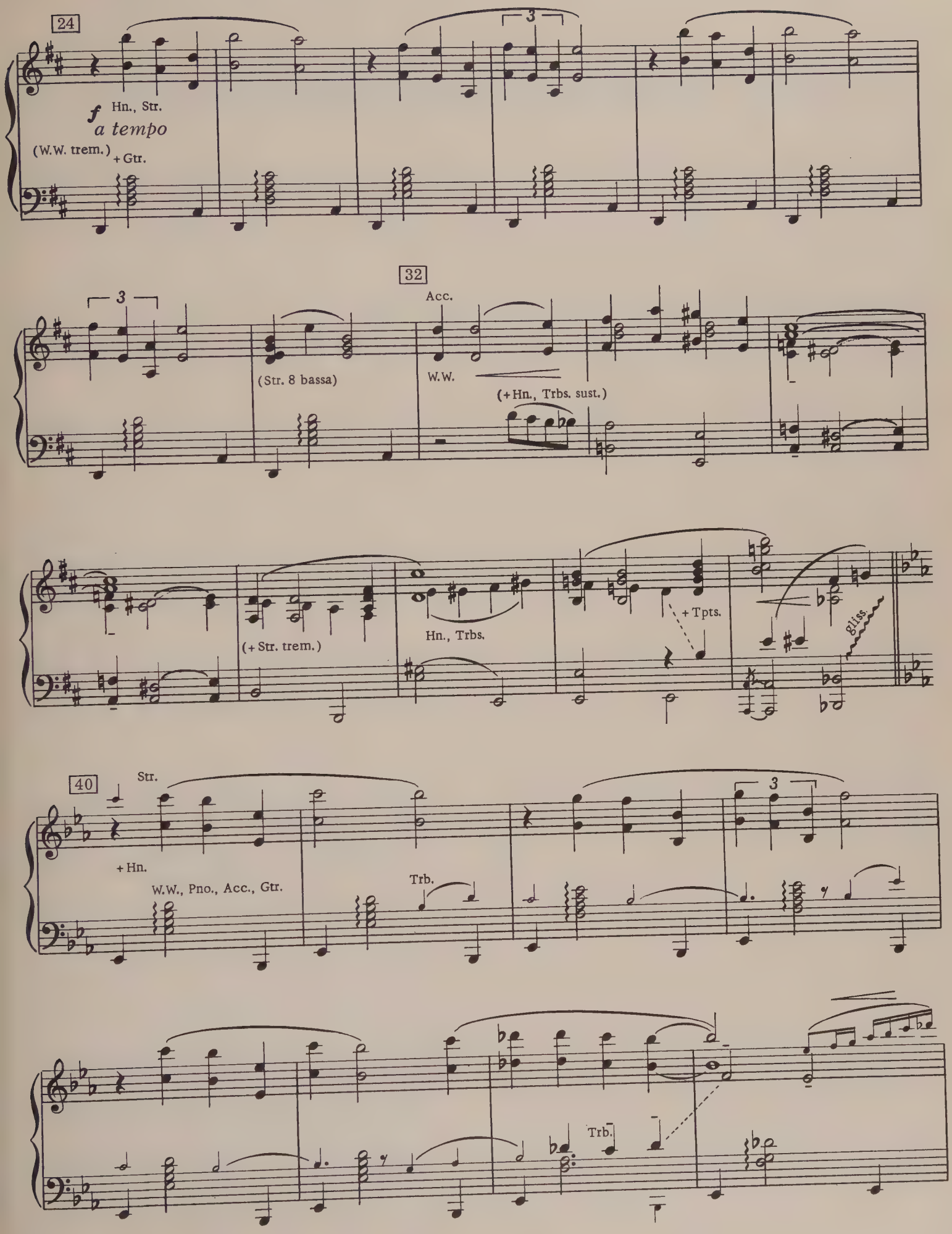

Saxs.
21
Str., Acc.
+ Brass
29
Vlns.
Saxs.
Brass
Brass, Hn., Acc.

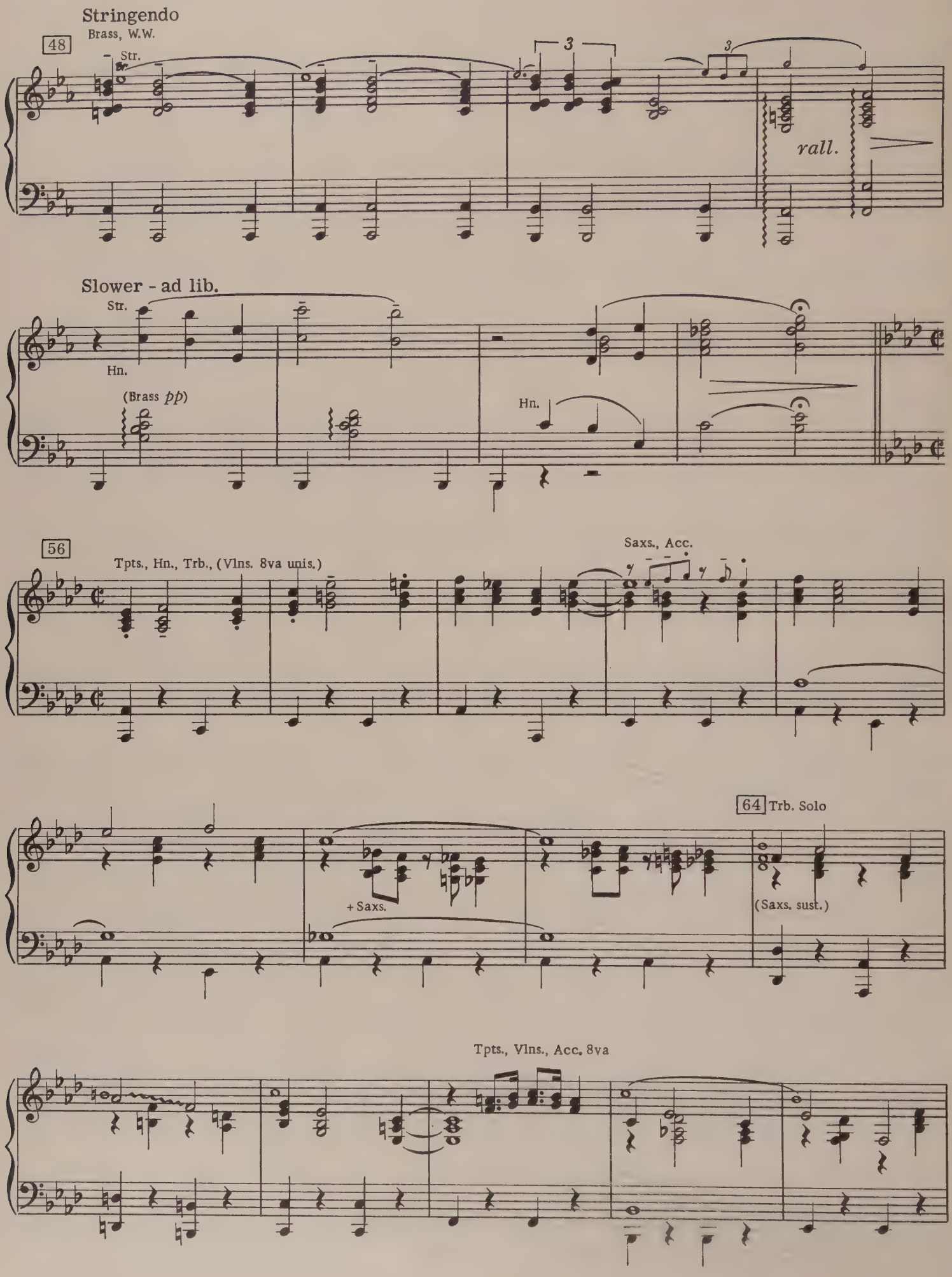

37 ALL:
Life is a cab - a - ret, old chum,
Str.
mf
Saxs.
On - ly a cab - a - ret, old chum, And
Saxs.
I love a cab - a -
Tutti
Saxs.
Faster
ret.
Tpts., Hn., Acc.
Saxs.
segue

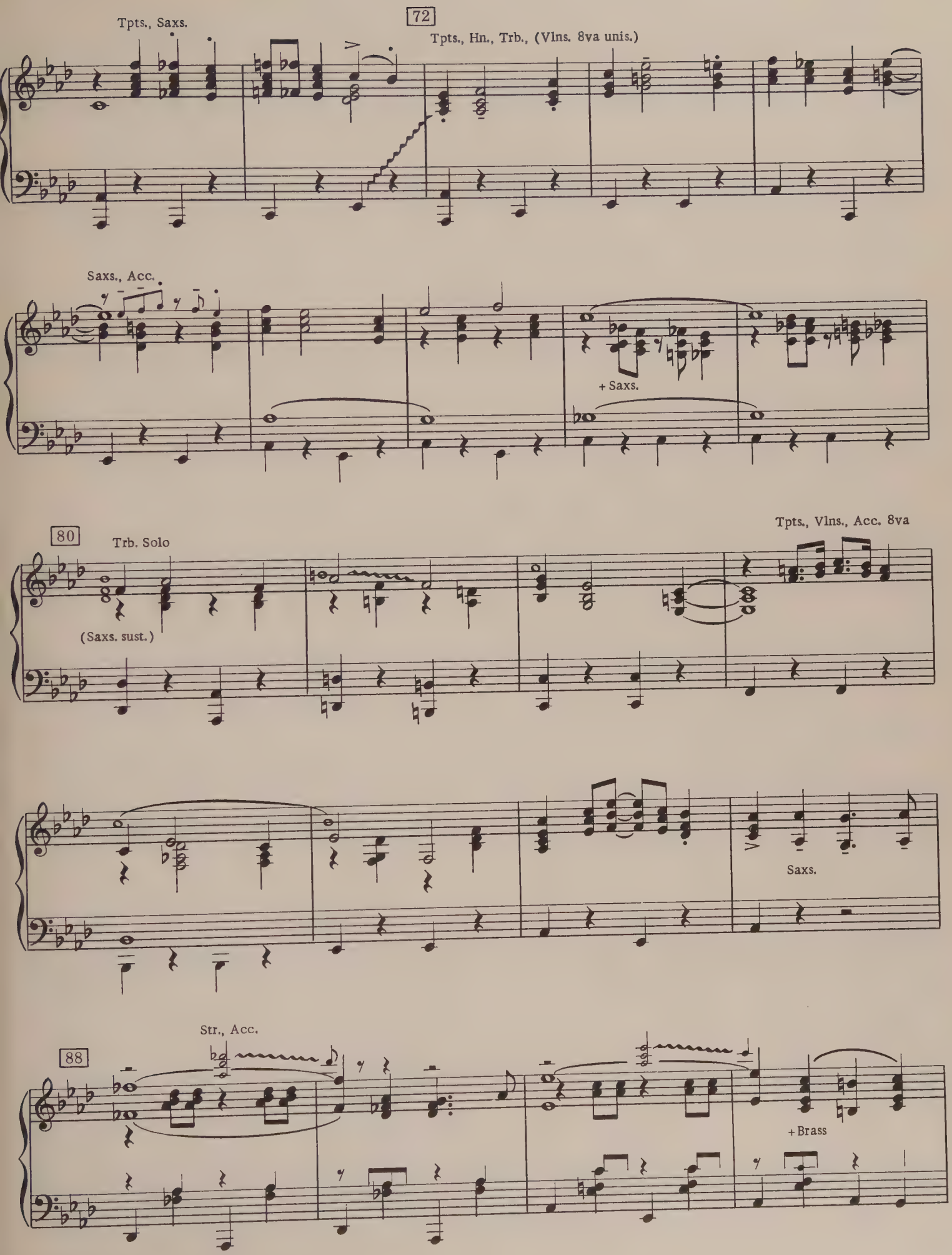
No. 30

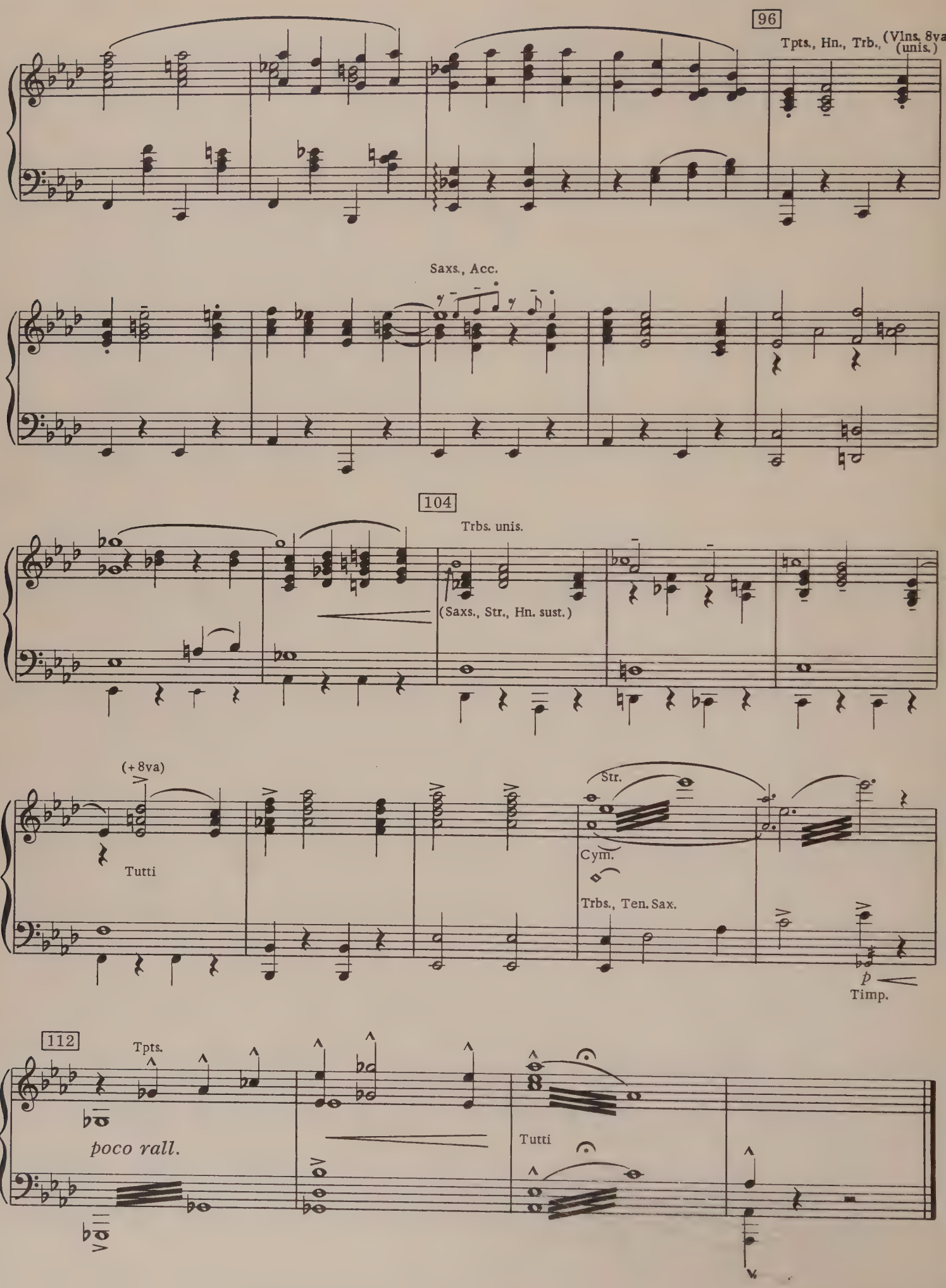
Exit Music




24
3
f Hn., Str.
a tempo
(W.W. trem.)
+ Gtr.
32
3
Acc.
(Str. 8 bassa)
W.W.
(+ Hn., Trbs. sust.)
(+ Str. trem.)
Hn., Trbs.
+ Tpts.
gliss.
40
Str.
+ Hn.
W.W., Pno., Acc., Gtr.
Trb.
3
Trb.


Stringendo
Brass, W.W.
48
Str.
3
3
rall.
Slower - ad lib.
Str.
Hn.
(Brass pp)
Hn.
56
Tpts., Hn., Trb., (Vlns. 8va unis.)
Saxs., Acc.
64 Trb. Solo
+ Saxs.
(Saxs. sust.)
Tpts., Vlns., Acc. 8va


Tpts., Saxs.
72
Tpts., Hn., Trb., (Vlns. 8va unis.)
Saxs., Acc.
+ Saxs.
80
Trb. Solo
(Saxs. sust.)
Tpts., Vlns., Acc. 8va
Saxs.
88
Str., Acc.
+ Brass


96
Tpts., Hn., Trb., (Vlns. 8va (unis.)
Saxs., Acc.
104
Trbs. unis.
(Saxs., Str., Hn. sust.)
(+8va)
Tutti
Str.
Cym.
Trbs., Ten. Sax.
p
Timp.
112
Tpts.
poco rall.
Tutti

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C0-CCP-598